

BBC
RADIO



97-99 FM

Radio 1...is one of the most important catalysts for new music in the world. It has played, and continues to play, a critical role in the breaking of new domestic and international talent in the UK. Given the UK's importance in world culture, it truly means it plays a critical role in the breaking of new talent around the world, period.

Clive Davis, Chairman and CEO of RCA

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Enclosure: CD Sample of Radio 1 in 2003

1. Executive Summary

Serving Audiences

Radio 1 continues to be a vital part of the BBC's radio portfolio, one which uniquely connects BBC Radio and the BBC as a whole to younger audiences. Although operating in an increasingly competitive market, Radio 1 reaches just under half of all 15 to 24 year-olds in the UK, and one in five of the population over the age of 15. It delivers 66% of listening hours of 15-24s to the BBC, and 41% of listening hours of 25-34s. Over recent years, Radio 1 has evolved to ensure that it continues to offer a distinctive service—new music, UK music and live music—which extends the overall choice available to listeners (*Chapter 3*).

The range and breadth of the music offering on Radio 1, both across peak-time programming and through specialist shows, allows listeners to discover the unfamiliar and enhances their knowledge and appreciation of music. Independent research shows that Radio 1 plays 79 new songs a week in its daytime output, 58% more than any other similar network. Moreover, unlike commercial stations, Radio 1 has used the popular appeal of music and its powerful brand to engage younger audiences with news, features and social action campaigns that speak their language (*Chapter 4*).

Building Public Value

As well as providing a distinctive mix of music and high quality speech that is highly valued by younger audiences, Radio 1 plays an important role in delivering the BBC's wider public purposes (*Chapter 5*):

- The network continues to reflect and shape an important strand of the UK's cultural life. It provides a place for young people, wherever they live, to congregate for shared musical experiences and information relevant to them. Radio 1 aims to develop and extend the tastes of its listeners, through playlists which mix music from the mainstream with challenging material, through documentaries that add breadth and depth, and through groundbreaking specialist shows
- A commitment to showcasing new talent and new work is fundamental to the station's purpose. In a typical week, 65% of all music played on Radio 1 is new and 45% is by UK artists. Radio 1 also acts as a major promoter of live performance across the UK, dedicating a quarter of its budget to this area. In 2003-4, Radio 1 broadcast almost 400 hours from live events, and 275 hours of live music recorded specially for the station.
- Currently, Radio 1 makes a voluntary commitment to commission at least 10% of its broadcast hours from Independent Production companies. This target is regarded as a minimum and was comfortably exceeded during 2003/4, with around 12% (1080hrs) of output commissioned from a range of suppliers.
- Radio 1 provides valuable support for music at the grassroots. Its online project, *One Music*, offers advice on how to enter the music business as well as the chance for young artists to have their work reviewed by experts and in some cases played on-air. The station's renewed emphasis on new UK music and

extending the horizons of its audience has clear benefits for a vibrant UK music industry.

- Alongside music, Radio 1 is committed to reaching and informing young people with news and analysis (*Newsbeat*). Moreover, with programmes such as the *Sunday Surgery*, it has successfully engaged a hard-to-reach audience group in issues that are directly relevant to them, such alcohol abuse, debt or self-harm.

Future Vision

Radio 1 will continue to evolve so as to remain the leading music station for young people in the UK, offering a distinctive range of content that reflects the BBC's public purposes. As audience and revenue fragmentation threatens quality and range in UK commercial radio, Radio 1 will maintain a commitment to multi-genre UK music and speech output that appeals to the interests and needs of its listeners. With the growth in access to music through different platforms and devices – radio, TV, online, mobiles and others – Radio 1 will ensure that its output is available in the ways that its audiences want to consume it. As globalisation and consolidation within the music industry continue, Radio 1's role, both on and off-air, in promoting new music and talent may well become increasingly important to maintaining the distinctive identity of UK music and its continued global prominence.

Radio 1 will continue to utilise the work of Independent Production Companies and to encourage a strong broadcasting economy throughout the UK. It will continue to view the voluntary quota levels to which BBC Radio has publicly committed itself as a floor rather than a ceiling in terms of the mix towards which the Network continues to aspire.

Framework for Measuring Performance: Radio 1

Measure	Data	Source
REACH		
15 minute reach	<ul style="list-style-type: none"> 9.85 million 20.4% 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
3 hour reach (ie number of adults who consume 3 hours or more of Radio 3 each week)	<ul style="list-style-type: none"> 6.17 million 12.8% 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
Online Reach	<ul style="list-style-type: none"> 1,743,734 monthly unique users 90,575,725 million page impressions 4,870,271 requests for live streaming 5,358,853 requests for on demand 	R&M interactive Stats – Q1 04
Range of programmes	<ul style="list-style-type: none"> News – Two daily 15 minute programmes Social Action – Two hour weekly Sunday Surgery plus campaigns and website activity Documentaries – Half an hour each week covering range of subjects from current and social affairs to music to culture Comedy – Through new experimental hour Events Programming Music Programming – Specialist shows cover all the relevant major youth music genres including Rap, RnB, Drum&Bass, Reggae, Asian, Indy, Metal, Nu Punk and a whole portfolio of dance music shows. Daytime shows cover the range of genres. Live Music – 275 hours broadcast in 2003/4 	
Digital take-up	<ul style="list-style-type: none"> 63% live in a household with Digital TV 37% claim to listen to the radio through the TV 4% own a DAB set 65% access internet 21% listen to radio via internet 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
QUALITY		
Peer Review	<ul style="list-style-type: none"> 	OLR/BBC Opinion Formers Reputation Audit May/June 2003
Innovation Review	<ul style="list-style-type: none"> Primarily R1 innovates in the realm of new music. Showcasing and supporting the best new music – breaking new genres and helping aspiring artists. One On The Road – Small scale initiatives involving careers advice, music advice and live shows across the UK One Music broadcast weeks – All year round website goes on-air for one week a year showcasing the best unsigned music as discovered by the one music team Online “Listen Again” feature enabling listeners to seek out their favourite programmes up to a week after tx “One Live In...” a new Radio 1 event which sees a town in Britain taken over with music for the week. R1 visits musically underserved areas and brings a wealth of new talent from a variety of genres as well as shows from the town. 	

	<ul style="list-style-type: none"> Experimental hours – “One Click” is a new section of the schedule Monday to Friday at 3am or listen online anytime for seven days : Experimenting with music, comedy, movies and speech also playing music from the vast R1 archives. 	
Impartiality	No measure currently available	
Appreciation/Approval	<ul style="list-style-type: none"> 74% of listeners would miss Radio 1 if it closed down tomorrow 59% say Radio 1 is important in their everyday life 7.2 all adults/7.8 15-24s 	Quest/Ipsos June 2004 PBTS
Trust	No measure currently available	
IMPACT		
Audience size	<ul style="list-style-type: none"> In addition to the reach figures also the hundreds of thousands that attend Radio 1 events and visit the website 	
Example based evidence	<ul style="list-style-type: none"> 59% of 16-24s say Radio 1 supports British Music vs 30% for commercial radio 	Quest/IPSOS RSL June 2004
Impact beyond broadcast	<ul style="list-style-type: none"> Vast cultural impact Support given to New and UK music – 4500 hours of new music each year – almost half of it by UK artists - adding cultural value Live events – attendance figures to R1 only events – social/community value One Life website One Music website One Live In Derry Hugely significant aid to the UK and Global Music Industry 500,000 texts a week – interaction with audience (April 2004) 	
VALUE FOR MONEY		
Level of investment	<ul style="list-style-type: none"> £17.6 million (per Annual Report) 	Annual report 2004
Cost per hour	<ul style="list-style-type: none"> £4,292.35 	Annual report 2004/ Radio Finance
Cost per listener hour	<ul style="list-style-type: none"> 0.9p 	Rajar/Annual Report 2004/ Radio Finance
Overhead level	<ul style="list-style-type: none"> 2.0% 	Radio Finance: Content/Non-content analysis

2. Introduction

Radio 1 was launched in September 1967, towards the end of the 'Summer of Love'. 37 years later it has a weekly radio audience of 12 million, (most of whom are under 30 years old), a website that is accessed by 2 million young users each month and it stages events around the UK and the world that are attended by tens of thousands of young people.¹

Despite the decline in its audiences over the last decade, Radio 1 is still almost FIVE times bigger than MTV, and reaches more 15-24 year-olds each week than all the other youth radio players such as Kiss, XFM, and Kerrang! combined.² One of the most significant promoters of UK music within an increasingly global marketplace, Radio 1's influence extends beyond its direct listeners as the Network continues to shape the sound and range of popular music.

Radio 1 deliberately tries to seek out new music, showcasing many artists long before they reach the commercial market and bringing them to millions of young ears, as well as to the attention of the international music industry. It 'aims to cover all young music genres with a wide-ranging playlist and a strong line-up of specialist DJs' and does so alongside its remit to bring News, Current Affairs, Documentaries, Social Action and other learning content to an audience that is often resistant to such output, particularly from the BBC.³

Radio 1 has responded to mainstream competition and declining audiences by increasing its distinctiveness and reinvigorating its public service commitment. This paper describes a network which plays a critical role in building public value for the UK and in helping to make the UK and its young people one of the most powerful creative forces in the world.

Radio 1 is a vital part of the UK music scene. The station broadcasts by far the most diverse selection of music in the UK (an astonishing selection from pop through hip hop to death metal) and for many young music fans that are not easily served by other stations it's still the thing that switches them on to exciting new sounds. It's safe to say that the UK music scene would not look as it does without the support of Radio 1.

Conor McNicholas, Editor, NME, email 29 July 2004

History

1967-1986

¹ RAJAR/Ipsos-RSL Q1 04 / bbc.co.uk server logs

² MTV weekly reach is 2.5million, based on a BARB 6 month average from 01/02/04-17/06/04. Combined reach of all its channels ie MTV, MTV2, MTV Base, MTV Dance and MTV Hits is 4.44 million or 13.6% 4+ and 1.1 million 16-24s or 26.7% weekly reach - considerably smaller than Radio One. Average viewing is 6.4 minutes to any MTV channel. Combined 15-24 weekly reach of Kiss, Kerrang! And XFM is 1.3million:

RAJAR/Ipsos Q1 04

³ BBC Statements of Programme Policy 2004/05

When Radio 1 launched in 1967, it was the first legal, popular UK-wide music network. Its creation was a response to the unregulated pirate radio stations broadcasting from just off the coast of the UK, in the hope that the new network would meet listeners' needs after the pirates were outlawed under the Marine Offences Act. Indeed, it grew rapidly and achieved wide popularity, with DJs who were soon household names and an audience representing a wide demographic range.⁴

During this period, Radio 1 played a significant role in the development of popular music in Britain. John Peel, Annie Nightingale and other specialist presenters consistently championed new and more challenging genres of music. Music writer Ken Garner documents the Radio 1 Specialist production teams who used the 'BBC's extensive recording operations to push pop music forward; who created evening and weekend programmes based on session recordings of the newest groups; [and] who booked in bands who didn't in many cases even have a record out yet'.⁵ The list of artists who recorded sessions for Radio 1 includes David Bowie, Black Sabbath, Blur, The Who, T-Rex, Bob Marley, Jimi Hendrix and U2. Like so many others, U2 recorded their first Radio 1 session months before their first hit in the UK.⁶

In the 1980s however, the music, radio, and political landscape shifted substantially, and forced Radio 1, belatedly, to reconfigure.

There was an exponential growth in the number of Commercial Radio stations all competing for the same young audience. In addition, a new political climate of market liberalism and private enterprise—espoused by the Conservative government of the time—encouraged economic appraisal.⁷ This placed a particular emphasis on market failure in public service broadcasting. The publication of the Peacock Report in 1986 set the tone for future debates, raising questions around Radio 1's role, function and distinctiveness.

In this era of justifying public funding for the BBC, Radio 1 had reached its largest audience to date: by 1991/2 Radio 1 had 18 million listeners and was known as 'The Nation's Favourite Music Station'. It held popular appeal not just for young listeners, but with those that had always tuned in, growing up and growing old with the station. To many of its critics it was difficult to see what made it distinctive from Commercial Radio.

Summer Roadshows, while very popular, didn't reflect the emergence of new, underground youth cultures; rather, they were big, brash, mainstream and popular. Daytime DJs, though household names, were perceived to be less about music and more about entertainment. New genres of music, such as Acid House and Hip Hop, although increasingly popular, were by and large absent from Radio 1's playlists in the late 1980s. A new wave of young music makers saw daytime Radio 1 as outdated and some sections of the media also picked up on this image. Throughout the decade, the UK experienced a proliferation and fragmentation of

⁴ BBC Daily Survey – used to measure BBC audience sizes prior to RAJAR

⁵ p20 Ken Garner In Session Tonight

⁶ Between launch and 1993 "Radio 1 recorded some 8000 sessions for its evening and specialist music programmes" p19 Ken Garner In Session Tonight

⁷ Steven Barnett examines this in the article "*Which End of the Telescope? From Market Failure to Cultural Value*" published in IPPR Report 2004

youth cultures centred on music. Radio 1 might have picked up on some of this in Specialist or evening shows but in the main, this aspect of youth culture was not reflected in its daytime programming.

1993-2004

It was amidst this climate that a new Controller was appointed in 1993, with the express aim of bringing about change. He was given a mandate to focus the Network around a public service agenda.

Matthew Bannister inherited an audience of 18.6m from his predecessor. He set about reforming the station by trying to introduce a younger-focused attitude with more news and speech.⁸ The target audience of the station shifted from the 4-45 to 15-34 age range. The changes had a tumultuous effect and some DJs who were unhappy with the station's new direction eventually resigned.⁹

The 'Radio 1 Revolution' was a successful repositioning in terms of brand image but saw the station's audience go into steep decline. By 1995, Radio 1 had lost over 6m listeners and reach dropped to 12.3m. The situation was briefly halted by the appointment of Chris Evans to the *Breakfast Show*, when reach climbed back to over 13m.

A tighter positioning focused on youth was always going to result in a smaller audience, but no one had envisaged the fall would be quite so dramatic. However, underlying this marked dip in audience ratings was a more significant series of changes that in effect 'saved' Radio 1 by realigning it with its original mission.

The station began to be rebuilt in terms of reach, share and public credibility. Popular figures were brought in to the station, Live Music became a priority and the relationship between specialist and daytime shows was also addressed. Radio 1 focussed on new music and worked harder to develop emerging artists at a time that coincided with what was termed the Britpop movement. This allowed Radio 1 to bridge the gap between credible new music and more mainstream Pop.

By Q3 2000, Radio 1 had achieved 14.02m overall reach (4+) and 11.3 % overall share.¹⁰

The changes instigated in the early 1990s were fundamental in influencing and shaping the ethos of the station today. Since then, Radio 1 has been at the forefront of developments in British youth music culture and now constantly refreshes its programming to ensure it remains relevant to a young audience. In 2003/4, almost the entire schedule has been changed.

... He (Andy Parfitt, current Controller Radio 1) has instituted a virtual constant stream of significant changes over the past year but in as low key a manner as possible and is set to continue on this vein. His is a revolution by stealth and with good reason, Parfitt knows more than most that sweeping the scythe of change through Radio 1 is a dangerous business.

The Guardian October 13th 2003

⁸ RAJAR/Ipsos-RSL (Q4 93)

⁹ Dave Lee Travis resigned on air whilst Simon Bates called publicly for Bannister's resignation

¹⁰ RAJAR/Ipsos-RSL

3. Service Content

Overview

Radio 1 delivers a comprehensive range of music-based programming, presented by a mixture of the country's leading youth music experts and young, entertaining radio talent. The schedule is interwoven with News, Documentary, Social Action and other informative speech, all backed up by in-depth online material.

Approach

Radio 1 output falls into six categories:

- Peak-time programmes ¹¹
- Specialist Music programmes
- Live Music events
- News
- Documentary and Social Action
- Off-air Activity

Radio 1 is a live operation 93% of the time, broadcasting from its London studios or from events around the UK and the world. The output from different categories is seamlessly intermixed to create an exciting offering that is attractive to young audiences.

News, for example, is delivered in short bulletins every hour during Peak-time programmes on weekdays, with two 15 minute news programmes at 1245 and 1745. This is necessarily different to conventional, lengthy news programmes offered by some other BBC services, given the different way in which young people consume media and to encourage an engagement with the output.

Peak-time Programmes¹²

Peak-time programmes accounted for 104 hours a week of Radio 1's schedule during 2003/04 (60%).¹³ From July 2004 onwards, the split between Peak-time and Specialist output is now 55% Peak and 45% Specialist, as Specialist shows move forward an hour to start at 1900 from Monday to Thursday. Peak-time programmes bring together a creative mix of new, recent and older music (both Specialist and mainstream across genres), interviews, listener interaction, Live Music, News and Features. Radio 1 employs around 14 Peak-time presenters including Chris Moyles, Jo Whiley, Colin Murray, Edith Bowman and DJ Spooky.

¹¹ see glossary for definition

¹² A separate breakdown of figures for these hours is included in analysis of music and speech in Chapter 5

¹³ Data comes from internal analysis of output. See Appendix for more details

At 30:70, the speech to music ratio is high for a youth music network. Radio 1 gives airtime to new young talent who entertain and commentate on issues that are relevant to the UK's diverse youth population.

Radio 1 Programme Schedule as of July 2004

This schedule highlights Peak-time programmes in yellow and Specialist shows in red. Radio 1's Peak-time programmes are stripped across the week and weekend, in contrast to Specialist shows, with the aim of reaching a much wider audience, as the tastes of daytime radio listeners tend towards the mainstream.

	SAT	SUN	MON	TUE	WED	THU	FRI	
03	1Xtra presents The best of our sister station.	Dreem Teem Soulful House and UK Garage	Experimental hour	Experimental hour	Experimental hour	Experimental hour	Experimental Hour	03
04	Blue Room Ambient Dance	Blue Room Ambient Dance	Nemone	Nemone	Nemone	Nemone	Nemone	
07	Spoony	Spoony	Chris Moyles	Chris Moyles	Chris Moyles	Chris Moyles	Chris Moyles	07
10	Vernon Kay	Vernon Kay	Jo Whiley Newsbeat @12.45	Jo Whiley Newsbeat @12.45	Jo Whiley Newsbeat @12.45	Jo Whiley Newsbeat @12.45	Jo Whiley Newsbeat @12.45	10
13	JK & Joel	JK & Joel	Colin & Edith	Colin & Edith	Colin & Edith	Colin & Edith	Colin & Edith	13
16	Trevor Nelson RnB	Official Chart Show with Wes	Scott Mills Newsbeat @1745	Scott Mills Newsbeat @1745	Scott Mills Newsbeat @1745	Scott Mills Newsbeat @1745	Scott Mills Newsbeat @1745	16
19	Judge Jules Trance	Dave Pearce Dance Anthems	Zane Lowe	Zane Lowe	Zane Lowe	Zane Lowe Inc The Nations @1930-2100	Pete Tong	18
21	Westwood The Rap Show	Sunday Surgery	Lamacq Live Inc. Doc @ 2300 Indy Alternative /	The Lock Up Nu Punk	Bobby & Nihal Asian Beats	Annie Mac Alt. Dance	Westwood The Rap Show	21
23	Fergie Techno	Gilles Peterson -World Music		John Peel Indy Alternative /	John Peel Indy Alternative /	John Peel Indy Alternative /	Goldfinger Reggae Dancehall	23
01	Essential Mix (Guest DJ's each week)	Breeze Block Alt. Dance	One World & staff show World Music	Rock Show Contemp. Rock	Trevor Nelson Soul	Annie Nightingale Breakbeats	Fabio& Grooverider Drum & Bass	01
03								03

Music Mix in Peak-time Programming

New music is systematically delivered in Peak-time programmes via the Radio 1 playlist.¹⁴ The inclusion of new material on the list means tracks are exposed to large youth audiences, thus allowing for the potential of commercial success for up-and-coming musicians. The playlist is compiled weekly in a meeting of Radio 1 production staff chaired by the Head of Music. The publication of the list is a significant event for the national and international music industry.

Approximately 50 tracks are listed each week, split into A, B and C lists. Category A receives more plays than those on the B list, which are in turn played more than those in the C category. Tracks usually start on the C list but most end up moving to the B or A list over subsequent weeks.

Around 70% of peak-time output is music, with playlisted tracks accounting for just over half of this (56% of peak-time music and 40% of peak-time output). Tracks can be played as many as thirty times, or as few as five. The other elements in the musical mix are live tracks and new tracks chosen by presenters (6% of music), recent (19%) and older songs (17%), and occasional DJ mixes (2%).

Specialist Music Programmes

A smaller, but significant number of young people are enthusiastic and dedicated fans of specific musical genres such as Nu Punk, Drum 'n' Bass and Dancehall Reggae. Aiming to cater to every musical taste, Radio 1 brings together a full range of these Specialist youth music genres in its early evening and night time shows, presented by about twenty of the UK's musical taste-makers like Tim Westwood for Hip Hop or Pete Tong for Dance. These programmes have passionate fan bases and while some are listened to by millions, others cater to more musically specific tastes and have relatively small audiences. All Radio 1's Specialist programmes aim to reflect the diversity and multicultural influences that inform contemporary music in the UK today, capturing sounds only just emerging

New music in the UK without the BBC would be in trouble. It is often not appreciated how very, very different BBC stations (and from our perspective Radio 1) are from their commercial competitors...The BBC takes risks with, and supports, new music – as indeed one would wish for and expect from a Public Service Broadcaster...Artists such as The White Stripes and Dizzee Rascal were not only championed by the BBC, but remain largely ignored by the commercial sector, despite their now obvious worth and appeal.

Radio 1's specialist shows, in particular have few rivals elsewhere, and no national ones, and single handedly expose new and exciting music to national audiences.

In the early days of an artist's career, this support, the weight it carries, and the revenue it generates is irreplaceable.

Martin Mills, MD Beggars Banquet. The UK's major independent label

¹⁴ see Appendix for further information on the playlist

from the 'underground'. They give national exposure to artists helping to develop and build more awareness amongst the audience.

Specialist shows accounted for 40% of Radio 1's output last year.¹⁵ This has increased to 45% since July 2004, as Specialist output has increased by nine hours a week.

Some programmes such as the *Zane Lowe* show (Monday to Thursday 1900-2100) provide a gateway to other Specialist radio programmes.¹⁶ Although primarily based around contemporary Rock music, the show also features the best tracks from other genres, championed by DJs such as Westwood and Fabio and Grooverider. This show is designed to appeal to the crossover audience between Peak-time and Specialist.

Pete Tong (Fridays, 1800-2100) is another gateway programme. For millions of young people he is 'the official start to the weekend', primarily featuring the biggest new House tunes, but also showcasing an eclectic mix of Hip Hop, Breaks and Techno as well as more specialist dance tracks.

On Saturday 1600-1900 *Trevor Nelson* provides a third gateway, this time to Urban shows, with a mix of R'n'B and Hip Hop providing listeners with a distinct alternative to Saturday afternoon sport and chart music programming.

It's important to understand the hugely supportive role that Radio 1 takes in helping to develop successful careers for young British artists and musicians. They fulfil a tremendously important role taking risks with new music where other media avenues are substantially closed to new undiscovered or unproven talent...The combined power and ability of Radio 1 is a remarkable benefit to the UK record industry and to UK plc and provides a wonderful asset to the great British record industry.

Korda Marshall Managing Director East West Records, div. Warner Music

Radio 1 also has shows dedicated to Alternative Dance, Reggae Dancehall, Nu Punk, Trance, Ambient Dance, Drum 'n' Bass, and World Music as well as six hours of John Peel a week. In his 37th year on Radio 1, John's passion for interesting, provocative new music remains undiminished.

On Thursdays, listeners in Scotland, Wales and Northern Ireland get their own Specialist shows, from 1930 to 2100.¹⁷ These programmes are known as *The Sessions in the Nations* and are designed to focus on new, local material.

81% of all Specialist music is 'new', defined as acts that are unsigned and music that is pre-release, or less than a month since release.¹⁸

Radio 1's specialist output tries to reflect musical communities throughout the UK. In order for it to be truly groundbreaking, production teams must be passionate experts in the genre of music and scene their show embraces. Crucially, it involves identifying the right DJ, as it is central to the DJ's role to discover and play appropriate music.

¹⁵ Internal analysis of output. see Appendix for more detail

¹⁶ The *Zane Lowe* show won a Silver Sony Award 2004 for Music Broadcaster of the Year

¹⁷ These times are for the new schedule. In 2003/4 it was from 1900 till 2100

¹⁸ Internal analysis of output see Appendix for more detail

The aim of Specialist shows is threefold: first, to serve and lead the communities around each identified, Specialist genre; second, to act as musical evangelists engaging new audiences in their chosen genre; and third, to act as a conduit for Specialist music with the potential for crossover to Peak-time.

The first time we heard our single played was on the Steve Lamacq show and you know, it came totally out of the blue – unreal really. I remember being a bit tearful when Tim phoned me up to say that they were going to play it. It was a bit of a life-changing moment for all of us really. You suddenly realise that someone who actually mattered really cares and cared about our music as well. The highlight of our careers so far was playing a Lamacq Live session from Maida Vale. It's one of those things you listen to on the radio and you hear so many other bands doing and you just sit there saying I wish it was us and then suddenly it was and it was terrifying.

Tom, lead singer with Keane

This last point is critical to understanding the way in which Radio 1 works: an artist can be discovered and championed by a Specialist programme that will invest in the discovery through sessions, interviews, documentaries and featured play. In a number of instances, a track or artist may have the potential to appeal to a wider, Peak-time audience. These will then be championed by Specialist Producers at playlist meetings with the aim of gaining wider support from the Network. Some 75% of additions

to the playlist each week originate from Specialist programming. As a result, an artist who, for instance, started with a demo played on a Radio 1 Specialist programme may become known and liked by millions of listeners, potentially leading to UK-wide or international success.

There have been many examples of this journey in recent years, including Ms. Dynamite and Coldplay:¹⁹

¹⁹ Comparative data comes from Music Control and Intelligent Media

Ms Dynamite

Ms Dynamite was an mc I worked with at various gigs prior to her record deal. The perception was that she was only a garage mc but you could see from her impromptu club performances that she could be an all rounder.

Her management wanted my opinion on an unlikely direction that the album was taking, Ms Dynamite singing instead of MC'ing. They rushed a few work-in-progress songs to me and I was blown away. I played demos from the album for six months before their release and got a huge reaction from listeners via emails and texts especially for the songs 'It Takes More' and 'Dy-na-mi-tee'. We all knew that a new UK star was born.

Trevor Nelson Radio1 DJ and UK R'n'B expert

Ms Dynamite's first appearance on a Radio 1's Peak-time programme was in April 2001 when she featured as a guest vocalist on a track called 'Booo!' The track was C listed and received over 60 plays in 12 weeks. Kiss 100 was the only other sampled station to give the track significant support, while it received little play on other sampled stations.

Her debut solo release was A listed by both Radio 1 and Kiss, with Capital, Key 103 and Leicester Sound following this lead a few weeks later. Ms Dynamite went on to win the Mercury Music Prize in 2002 and to date, has sold 500,000 copies of her album in the UK and an additional 300,000 outside the UK. Her second album is due out in autumn 2004.

Radio 1 have shown overwhelming encouragement from the beginning – their talented DJs have supported black music and my fight to spread positivity and guidance to our youth through my music.

Ms. Dynamite, Mercury Music Prize Winner 2002 and Brit Award Winner

Coldplay

In May 1998, while still students, Coldplay dropped off a demo at Radio 1 for the *Steve Lamacq* show. Steve went to see the band play live in London later that year, and following the gig he invited them to appear on the unsigned slot of his programme *Lamacq Live*. Coldplay's first session was aired in January 1999. They were billed as one of Radio 1's "Tips For The Year". As a result of this session, Coldplay were signed first to the independent label Fierce Panda and then to Parlophone.

Their first "proper" single 'Brothers & Sisters', was played by Steve in May 1999, and two months later they played their first live gig for Radio 1 at Kentish Town Forum in London. Steve further championed the band, being the first to play their debut Parlophone release, the 'Blue Room' EP, on 13 September 1999. London's XFM played tracks from the EP soon after this.

The next single, 'Shiver', in early 2000, received consistent support over eight weeks, averaging five plays a week, including some during Peak-time programming. XFM and Beat 106 in Scotland also played the single.

Their first Radio 1 playlisting came on 26 May 2000, when 'Yellow' was added to the C list. It moved to the B list a week later and ultimately to the A list – receiving over 400 plays in 12 weeks. Beat 106, XFM and Virgin also lent support, but outside of these stations, few played the record before it was a hit and the highest number of plays on any station was 38 over the same 12 weeks mentioned above (Leicester Sound).

'Yellow' became a top five hit and an anthem for young audiences. It is still regularly played on stations today; Virgin featured it 15 times during a week recently surveyed for the BBC. Subsequent Coldplay singles have gained support from a cross-section of Commercial Radio stations.

Coldplay acknowledged Radio 1's support by headlining the station's summer music event *One Big Sunday* in Leicester in 2002, when a crowd of 100,000 people saw them play live and many more listened as the event was broadcast throughout the UK.

Coldplay is one of the UK's biggest rock success stories of the last few years. The group has sold over 4 million albums to date and is now also enjoying success in the American market.

Live Music and Events

Live Music is a key element of Radio 1. It brings the unique thrill and energy of performance to the millions of young listeners who did not or are unable to attend featured live events.

In 2003/04, Radio 1 broadcast almost 400 hours of programming from live events.²⁰ Of these, 250 hours were from its own events, including the *One Live In...week* in Brighton, and 29 hours from the two *One Big Weekend* and *One Big Sunday* events. Glastonbury was given 36 hours of coverage, and shows also came from the Reading festival, Eminem at Milton Keynes and Robbie Williams at Knebworth.

Radio 1 is also committed to live music from other sources, such as concerts and tracks recorded especially for the station; broadcasting around 275 hours over 2003/04, or over five hours a week, with almost an hour occurring in Peak-time shows. Radio 1 is the only broadcaster in the UK with this degree of investment in Live Music.

Radio 1 Initiated Events

Radio 1 has pioneered its own festival, *One Big Weekend*, which brings together different artists from such an extensive range of genres that it is highly unlikely the same range of artists would be featured live at any other single, commercial event. These festivals are often held in musically-underserved areas of the UK which would not otherwise experience high quality, high profile events. Admission is free and the performances attract a broad cross-section of young people.

Radio 1 will stage two *One Big Weekend* events in 2004 and the live broadcasting around the events will amount to 25 hours in total.²¹ Around 40,000 people will physically attend the festivals.

²⁰ Internal analysis of output : see Appendix for more detail

²¹ Internal analysis of output : see Appendix for more detail

DATE	EVENT
MARCH	
	Miami winter music conf. Zane at South by Southwest
APRIL	
	One Big Weekend Skoll Beats Festival Brazil
MAY	
	Urban Music Festival The Datsuns on John Peel' Homelands
JUNE	
	Download Red Hot Chilli Peppers Sonar Festival Glastonbury
JULY	
	T in the Park Newquay Event
AUGUST	
	Ibiza Weekend Reading/Leeds Festival Creamfields Notting Hill Carnival
SEPTEMBER	
	One Big Weekend
OCTOBER	
	Zane Lowe Tour
NOVEMBER	
	DJ Tours
DECEMBER	
	One Big Arena (pop event)

Coverage of Events and Festivals

The UK hosts a wide variety of live music events, ranging from the world famous such as Glastonbury, to newer, genre-specific festivals like Download, a Nu Rock event. Radio 1 is involved in almost all the UK's big, live music events as a broadcast partner. This involvement can include recording acts for later transmission, hosting a Radio 1 stage for up-and-coming artists and DJs, or broadcasting mainstream programmes from backstage, featuring guests and live acoustic performances.

Clubbers can also enjoy Homelands, Creamfields and the Berlin Love Parade without ever leaving home. Additionally, in January each year, Radio 1—through John Peel—represents the UK at the Eurosonic music festival in Holland.

Broadcasters from across Europe are invited to the festival and asked to bring a band with them. This means that the Radio 1 audience is introduced to new bands from countries such as Italy, Hungary and Iceland, whilst listeners in Europe have an opportunity to hear new UK music, such as this year's invitees, Liverpool's Indy band *The Crane Builders*.

The sample schedule gives an idea of the range of events covered across the year by Radio 1. Those in red are the station's own events, described above.

Live at the Grassroots Level

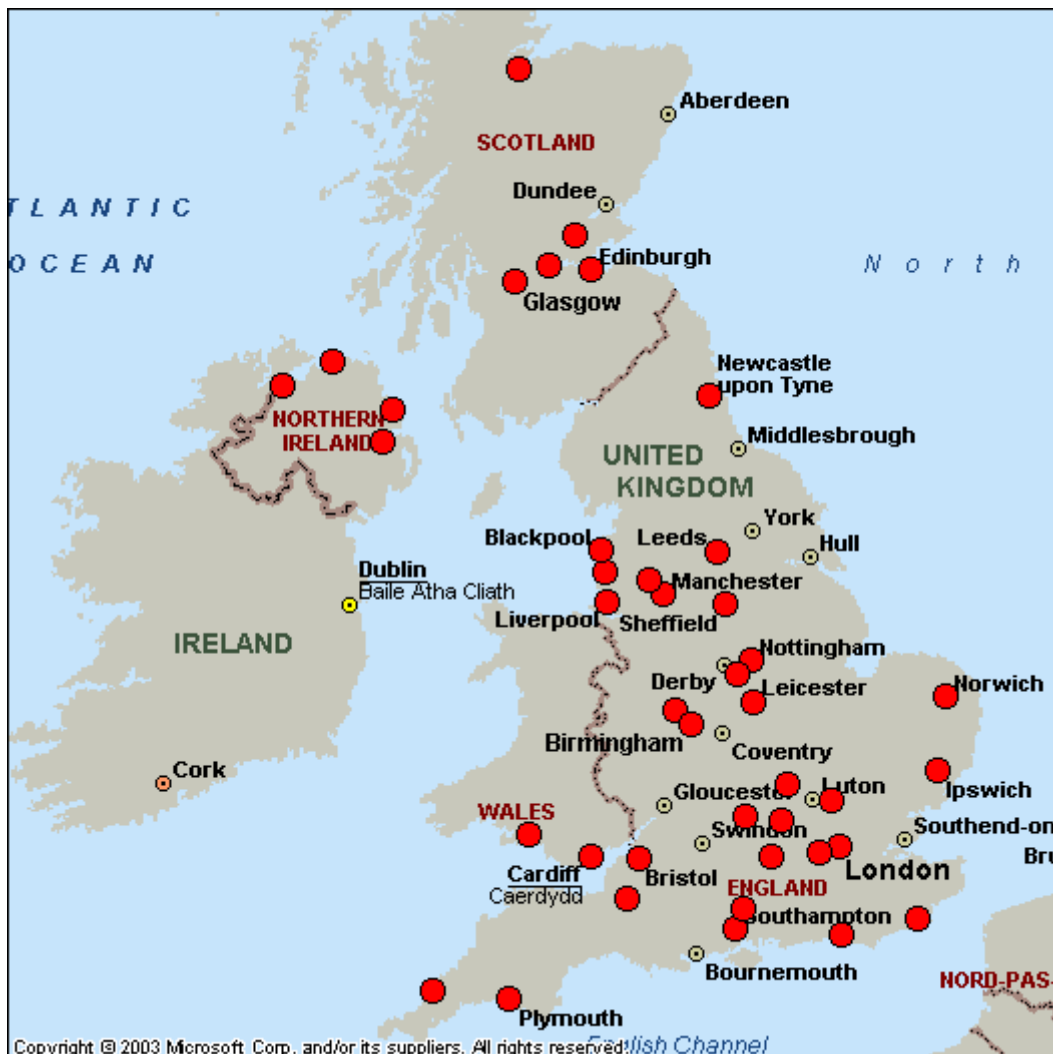
At the other end of the scale is *Radio 1 on the Road*. These are smaller, live initiatives held at the grassroots level. Their aim is to stage intimate events across a number of days in the UK's smaller cities such as Plymouth, Brighton, Bolton or Norwich. The event is a mix of careers counselling, local band showcases and seminars with leading DJs and artists. It sets out to offer advice, inspire and provide

I want to work in the music industry. I DJ a lot in London and Brighton playing UK Hip Hop. I think It's brilliant [One on the Road]. I think It's so good that It's giving just your general public the opportunity to breakthrough. The workshops that are running are really helpful and the debates with people from 1Xtra are really interesting. Sussex female student at One on the Road Brighton

networking opportunity for young people considering a career in music or the media.

In the two years since its launch, *Radio 1 on the Road* has attracted 5,000 young people. Responses from participants testify that they were given instructive advice, gained confidence, made contacts and received encouragement as a result of their involvement in this programme.

Fig.1: Towns and Cities which have held Events or Concerts Broadcast on Radio 1: April 2002 to May 2004



Studio Performances and Sessions

The *Live Lounge* performances on Jo Whiley's weekday morning programme are another showcase for live music on Radio 1. In Peak-time, up-and-coming bands perform in an intimate setting and are broadcast live. Over the past year, over 40 new and established artists—including Jamelia, The Streets and 50 Cent—have played on Jo's show. Across the schedule there were over 80 live lounge sessions.²² The session recording is important as well – Radio 1 gives access to state of the art recording facilities at its Maida Vale studios. This provides new—often unsigned—

²² Internal analysis of output :see Appendix for more detail

bands the chance to record at first-rate facilities and with highly skilled BBC engineers. There were 227 sessions last year featured on *John Peel*, *Zane Lowe*, *Steve Lamacq* and other shows.²³

Independent Productions

Radio 1 makes a voluntary commitment to commission at least 10% of its broadcast hours from Independent Production companies and in 2003/4 £1.4 million was spent on 1080 hours (12%) of programming.

Ten of Radio 1's weekly specialist programmes are currently produced by established radio production companies Somethin' Else and Justice Productions. In addition, regular commissioning rounds allow any other organisation or individual to tender fresh and innovative documentary ideas. Amongst others, Radio 1 has broadcast programmes from Manchester's award winning All Out Productions – a small, established company that specialise in non-music, journalistically based programmes and Document Productions – a new company whose unique contacts allow them to produce intimate portraits of both established and up-and-coming artists.²⁴

News on Radio 1

Newsbeat is Radio 1's dedicated News programme and in the 30 years since its inception it has provided the Network's audience with an authoritative and accessible news service that is relevant to their lives. There are News bulletins across Radio 1 throughout the day, including two 15 minute News and Current Affairs editions of *Newsbeat* daily, Monday to Friday during Peak-time.

A journalistic team of over 40 people includes Regional Reporters and a dedicated Political Reporter. The Political Reporter has covered over 800 stories since the post was created in November 2000. *Newsbeat* specialists have been used extensively on Radio 4, Five Live and BBC 3 as experts in politics affecting younger audiences. This input has been crucial in an era of increasing youth apathy towards politics and Westminster.

Since the events of 11 September 2001, *Newsbeat* has worked diligently to make sense of global politics and tensions within, and directed at, the Arab world. In the immediate period following the attacks, bulletins were extended and updated every 15 minutes. Amongst the thousands of listener emails received at this time, many praised the station for their coverage. There were also many requests for more information about Afghanistan, Iraq and the Middle East in general. In response, Radio 1 journalists visited Gaza to report on the Occupied Territories and speak to the families of Palestinian suicide bombers and relatives of their Israeli victims. *Newsbeat* has since been to Afghanistan to report on the state of the country after the disintegration of Taliban rule.

²³ Internal analysis of output : see Appendix for more detail

²⁴ 'Not Welcome in Clubland', winner of the Radio Factual Award at the Commission for Racial Equality's Race in the Media Awards, 2001. Produced by All Out Productions. 'The Ticking of Clocks: Coldplay in the USA', Document Productions, July 2003.

In domestic politics, *Newsbeat* has tracked issues such as top up tuition fees for students, also providing context on the delayed repayment of the loan and the timescale of the scheme's introduction. Tony Blair chose *Newsbeat* as his conduit of choice for getting the message across that he had changed his mind in favour of votes for 16 year-olds.

Documentaries and Social Action

Radio 1's innovative Social Action programmes are made up of regular campaigns, the *One Life* website, the weekly *Sunday Surgery* and they work across a wide range of issues relevant to young people such as drugs, education and sexual health. They provide a genuine public service that benefits many young people. The team work in conjunction with a great number of agencies and charities and also government departments to ensure the most powerful and effective outcome to campaigns.²⁵

In the last financial year, Radio 1 broadcast 48 half-hour documentaries which are scheduled as part of *Lamacq Live* on Monday evenings. These programmes are crafted radio essays embracing a wide range of programmes; from the investigative journalist piece *Vote Friction* which uncovered how the BNP are trying to influence a generation of young voters, to programmes such as *Albion Rovers* that track the development of a new musical genre or artist.

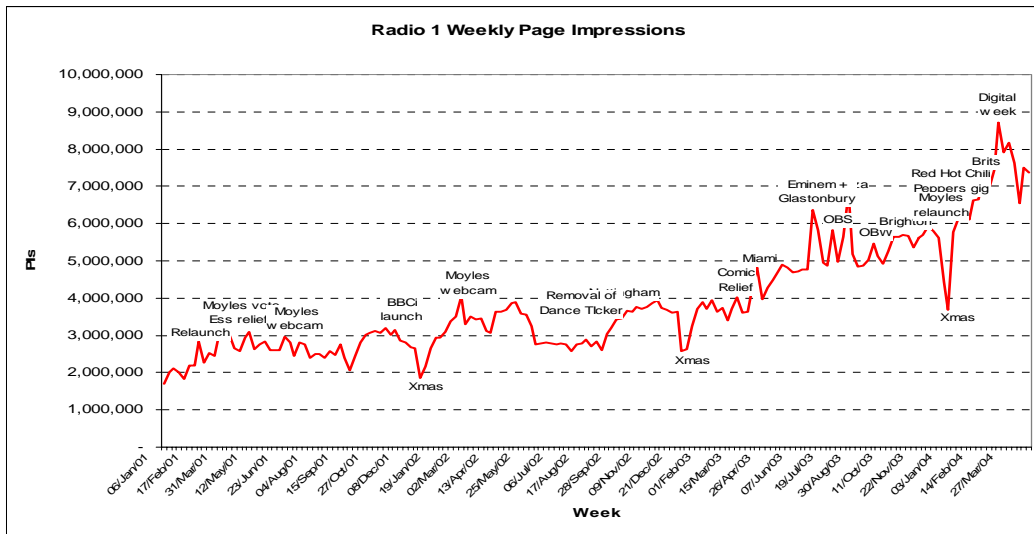
Radio 1 has continued to be innovative and experimental in its music documentaries. For example, the tenth anniversary of Kurt Cobain's death was marked by the documentary *Kurt and Me*, an eloquent explanation of why this musical icon still matters today. The programme was presented by a Nirvana fan who had won the role through a Radio 1 competition.

In May 2004, European expansion was marked with *Friction in Europe*, a feature in which presenter Bobby Friction visited Poland and Slovakia—two of the countries that had just joined the EU on 1 May—and asked if the UK really is the economic and cultural 'Holy Grail' for young people living in Eastern Europe.

Off-air Activities

²⁵ Partnerships include the DfES, including Aim Higher and Connexions and the Dept of Health (via their communications agency Iris), the NSPCC, Samaritans, MIND, Brook Advisory Clinics, Domestic Violence Responses, National Drugs Helpline, Shelter, Cruse Bereavement Care, CALM (Campaign Against Living Miserably - mental health advice for young men)

Fig.2: Radio 1 Weekly Page Impressions



Radio 1 launched its website in 1996. It is now the most visited music website in the UK with 2 million users delivering 25 million Page Impressions (PIs) a month.²⁶

40 Radio 1 programmes are available to listen to on-demand at anytime within a seven day window, via the BBC Radio Player. There are 500,000 requests a week for this facility.²⁷ The most popular show is the *Essential Mix*, broadcast at 0200 on Sunday morning in order to catch late night clubbers. The 50,000 online requests received each week contribute substantially to the programme's 'live' audience of 80,000.

The *One Life* site, designed to offer support on a range of issues confronting young people, has 13 sections covering subjects from health and education to travel and work. It records 1.2 million PIs a month.

Radio 1 events such as *One Big Weekend* in Derry are extensively covered on the website. There were 50,000 requests for performance videos and 1.5 million PIs last year for the section devoted to this festival.²⁸

One Music was launched in 2002 within the greater context of the BBC Radio 1 website. The site was designed as a resource for musicians and other young adults on how to make, or advance, a career in the music industry. *One Music* also has a regular on-air presence on Radio 1 and runs events with other industry partners such as the *In The City* music convention and the *Urban Music Festival*. *One Music* encourages interactivity with message boards and emails, often facilitating interaction between users and established, successful music industry figures.²⁹

²⁶ Hitwise March 2004/bbc.co.uk server logs March 2004

²⁷ bbc.co.uk server logs March 2004

²⁸ bbc.co.uk server logs

²⁹ One Music has worked with, among others: Association of Independent Music, Association of United Recording Artists, Brit School, British Academy of Composers and Songwriters, British Music Rights, British Phonographic Industry, City College Manchester, Connexions, Department for Education and Skills, Liverpool Institute of

One Music gives musicians the opportunity to have their work heard and reviewed by experts and in some cases, played on the air. In the week ending 15 May 2004, the site achieved over 264,000 PIs with 33,000 unique users.³⁰ A BBC survey revealed that 68% of users can cite at least one thing they've done as a result of their involvement with the website.³¹ In the same survey, 39% said they had discovered opportunities of which they were previously unaware. *One Music* has staged six events in cities around the UK, attended by more than 5,000 young people.

One Music has been so successful online it now has an on-air element as well. This takes the form of a bi-annual feature wherein the best material is played during Peak-time across a week and listeners vote to choose a winner. Several artists have subsequently been signed by management or record companies as a result of this exposure and Network support.

It's great that Radio 1, the biggest Radio station in the country, is turning around to up-and-comers that are nobodies in the music scene and saying we want you, we're looking for you – that's great...It can't be done single-handedly, approaching record companies who receive millions of demos a year – and for them all to get heard – well it's not gonna happen. Radio 1 is giving people the chance to shine.

MC Tekno, 25, One on the Road in Brighton

Everything I know about the music industry is due to One Music...It really brought the music industry down to earth for me, made sense of it, made a path seem possible. I was able to learn how best to get gigs and perform live. If in five years, if we make it, I think we'll say it was down to One Music.

David, 16, band member and One Music user

On- and Off-air Talent:

Radio 1 sets out to provide a creative lab for DJs in which they can develop their skills. All Radio 1 DJs work with a producer, whose role is that of creative partner, coach and editorial guide. Radio 1 encourages creativity in its speech content, which is high for youth-driven radio, especially in Peak-time. This contrasts with the 'jukebox style' music sequences of many commercial stations that make a virtue of having less talk.

I know a good broadcaster when I hear one. Chris Moyles is that broadcaster and his promotion from drive-time to breakfast show, the jewel in the Radio 1 peak-listening crown, is not before time...He's more than a likely lad, he's a grown up lad, which is why he always bags the Loaded, FHM and Sun best broadcaster awards

Sue Arnold, in The Observer Jan 2004

Over the past three years, Radio 1 has run several schemes to attract off-air talent such as the Radio 1 Trainees and the Music Masters. The network has tried to recruit young people from diverse backgrounds who may not feel confident applying to the BBC through conventional channels. Around a dozen young people have

Performing Arts, Mechanical Copyright Protection Society, Music Education Directory, Music Industry Association, , New Deal For Musician, The Princes Trust, University of Westminster and the University of Paisley,

³⁰ bbc.co.uk server logs

³¹ In 2003, 364 people from the *One Music* mailing list took part in the survey

benefited from Radio 1's extensive training and development programmes and the publicity around the schemes has encouraged others to seriously consider a career in broadcasting. Having a diverse workforce is very important to Radio 1 in terms of reflecting the audience that it caters for musically and culturally and also because it leads to more relevant and diverse programming.

4. Audiences

Performance

Radio 1 is the only BBC analogue radio service targeted at young people.

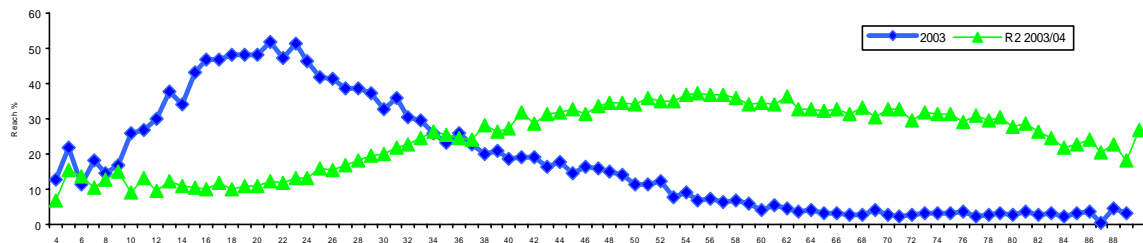
- Its reach amongst over-four year-olds is 12 million, with a share of 8%.
- Its reach amongst over-15 year-olds is 9.85million, with a share of 7.9%
- Its reach amongst 15-24 year-olds is 3.48 million or 46.5% of people in that age group, with a current share of 20.1%.³²
- The network performs well in the Midlands, the South, the South West, and the North West but less well in London, the North East and Scotland.
- Radio 1's performance with young, ethnic audiences is strong compared with other BBC Radio services.

Similar to all radio listening, Radio 1's audience is largest at breakfast and throughout daytime. Radio 1's Peak-time programmes attract 11.47 million listeners overall, whilst Specialist programmes attract 4.76 million. However, 89.6% of listeners to Specialist programmes also listen to Peak-time programmes and 37.2% of Peak-time listeners go on to listen to Specialist output.³³

Approval for Radio 1 amongst listeners averages at 7.2, on a scale of one to ten.³⁴ This is higher than the BBC's average overall. Amongst 15-24 year-olds, the average rises to 8.0, one of the BBC's highest approval ratings.

Amongst 15-24 year-olds, commitment to Radio 1 is extremely high and continues to grow. In fact, no other BBC service has commitment levels this high amongst any target group. However, there is limited audience overlap between Radio 1 listeners and other BBC Radio services.

Fig.3: Reach by Age of BBC Radio 1 and BBC Radio 2



³² RAJAR/IPSOS – RSL Q1 04

³³ RAJAR/IPSOS – RSL Q1 04

³⁴ Pan BBC Tracking Service (PBTS)

Audience Shifts

Radio 1's overall 4+ reach and share declined dramatically during the 1990s from 18.6 million in 1993 to around 13 million by 1999, as a result of re-structuring. In recent years, this decline has levelled out, but the overall trend is still downwards. This reflects increasing competition for young audiences from the commercial sector, particularly Independent National Radio (INR). This decline masks a shift in profile. In terms of reach; 15-24 year-olds now account for 30% of Radio 1's audience compared with 27% in 1999, while the proportion accounted for by 25-34 year-olds has dropped by 3.6%. The Radio 1 male/female ratio is narrowing with the trend moving towards more female listeners, though they still account for slightly less-than-half of the audience.

Radio 1 listeners are spending more and more time with the Network. Average listening hours were up across 2003 from 7.42 hours per week per listener in Q1 2003, to 8.06 at the end of the same year. Young men listen to Radio 1 for the longest periods of time.

Connecting with Audiences

Radio 1 is distributed on FM throughout the UK; this is the platform through which 90% of Radio 1 consumption takes place.

Overall, Radio 1's website performance has been growing steadily for over two years with significant growth spurts around key events such as *One Big Weekend* and the Miami Music Conference. Around 500,000 people visit the site each week, encouraged by initiatives such as the *Digital Week* campaign, which sought to inform less technically aware young audiences about digital radio and the various platforms upon which it operates.

The Listening Again Facility has also been incredibly popular. *Chris Moyles* eclipsed *The Archers* in their "gay kiss" week and became the number one requested programme. Programmes such as the *Essential Mix* and *Pete Tong's Essential Selection* are in the regular top two or three most requested programmes on the BBC Radio Player.

Radio 1's audience are the most interactive of all the BBC networks. Radio 1 now rarely receives any letters (except those from parents), and texting has become the most popular way for the Radio 1 audience to communicate with the station. In February 2004, *The Chris Moyles Show* broke all previous records when it received 40,000 texts within 30 minutes on a vote as to whether Peter Andre should release a particular track. On average, 60-70,000 texts are sent to Radio 1 each week, but during *Digital Week* an impressive 135,000 texts were received.³⁵

Radio 1 works in partnership with specialist youth agencies such as BLINC, Vegas and Sparkler. This allows the Network to develop a clear, audience-influenced framework for structuring the on-air schedule and shaping content to build public value.

³⁵ bbc.co.uk server logs

This helped Radio 1 to understand listening behaviour and, by doing so, how to maximise the exposure of mass audiences to specialist output, news output and social action campaigns. The audience model developed has informed the structure and music format of the schedule, in particular helping to encourage the flow of mainstream audiences into specialist areas of the schedule through gateway programmes such as *Zane Lowe, Trevor Nelson and Pete Tong*.

The lack of advertising on Radio 1 also makes the relationship the station has with its audience distinct to that of Commercial Radio stations. This lack of advertising is regularly mentioned by listeners—in informal interviews carried out at live events—as a reason they enjoy the station.

5. Distinctiveness: Delivering Public Value

Music is a valuable cultural artefact with universal appeal, a powerful social force and a tool in the battle against social exclusion as well as a significant economic product and source of employment.

New Musical Entrepreneurs IPPR 2000

Introduction

Radio 1 seeks to deliver a distinctive and groundbreaking mix of music and speech of a high quality that surpasses other stations that target young audiences within the UK.

Cultural Value

Radio 1 supports and develops youth culture in the UK. The Network uses a range of programmes and techniques to develop and expand musical tastes amongst young UK audiences, and supports live musical performance at all levels across the country. Radio 1 showcases and supports new artists and styles in Peak-time and Specialist output with a focus on UK music. It engages with grassroots musical movements and other youth-driven music making.

Democratic Value

Radio 1 helps deliver information to young people and engage them in the News agenda and current issues. The station tries to involve young audiences in the development of ideas and discussions of issues that are relevant to them.

Social and Community Value

Radio 1 brings together young people from different communities for shared celebratory experiences based around music. It does this through live events and through specialist shows which encourage an appreciation of diversity and multiculturalism. The network deliberately tries to stage its own events within areas not considered by commercial promoters.

Learning Value

Radio 1 offers information and advice to young people across a wide range of relevant subjects through its documentaries, news and social action output. From careers advice to programmes on Islam, to campaigns on sexual health and depression, Radio 1 addresses key social and educational issues in a credible way, using an appropriate tone of voice.

Global Value

Radio 1 acts as an ambassador for new UK artists to the rest of the world, particularly to the US where Radio 1's reputation for spotting musical talent is well respected. In addition, Radio 1 tries to bring exciting and contemporary global music to the attention of UK audiences.

Radio 1 has a further role in providing public service content for young audiences who do not consume any other BBC services. The trust the network enjoys with

large sections of the young UK population allows Radio 1 to encourage this audience towards other areas of public service output.

There is, inevitably, some overlap in output between Radio 1 and some commercial operators. However, many of the established artists played by Radio 1 are successful because the network championed them at the start of their careers. Similarly, music that is popular with young people, and upon which Commercial Networks focus, is an integral part of Radio 1's unique mix.

Radio 1 does not have a monopoly on building public value through music. It recognises the contribution that the commercial sector has made, and continues to make, in particular to building cultural value through niche music stations such as XFM. However, the privilege of the BBC's unique licence fee funding allows Radio 1 to exclude commercial considerations, to use popular music to challenge and extend the tastes of its listeners and to introduce speech content that encourages them to engage responsibly with the world around them.

This chapter presents data that seeks to demonstrate the distinctiveness of Radio 1. These findings form a key component for Radio 1's claim to deliver public value. The chapter comprises three sections:

- A brief discussion of the issues in attempting to measure distinctiveness;
- An overview of the research carried out, looking at Radio 1's distinctiveness in music output
- A full discussion of distinctiveness and public value.

Measuring Distinctiveness in Music

This report has already described Radio 1's content, structure and audience. It has examined how Radio 1's efforts to build public value inform every aspect of programming from the scheduling of tracks to placement and content of news, to the broadcasting of live events. To determine distinctiveness however, that output needs to be clearly considered against commercial provision, and this in turn requires quantitative research. While it is difficult to prove definitively, for example, that Radio 1's News and Social Action output fosters responsible life choices amongst young people, it is possible to demonstrate through output analysis that Radio 1 delivers a unique mix of music and speech. Other audience measures such as reach and appreciation confirm that audiences greatly value this station's offerings.

The music research company Intelligent Media (IM) was therefore commissioned to carry out an external audit of Radio 1's output in comparison with nine key competitors. Additional research was undertaken within Radio 1 by an industry analyst to assess that research—which focussed on one week of output—within the context of a full year. Live events, for example, are seasonal, as are Social Action campaigns and as a result music output can vary in ways that may be missed by a single week's analysis.

Research was carried out between 8 and 14 May 2004. The nine stations selected for comparison were designed to represent the breadth of commercial services

targeting a young audience. Galaxy, Beat 106, Kiss 100, Virgin FM and XFM offer a more genre-specific proposition, whereas Capital FM, Leicester Sound, Key 103 and The Wave reflect the majority of Independent Local Radio (ILR) stations.

Radio 1's Competitors

There are over 250 Local Commercial Radio stations playing a range of contemporary music in the UK today, plus dozens of pirate radio stations in big cities. The Internet allows audiences to access many hundreds more music services from the UK and beyond. The range extends from well-established Local Commercial Stations such as *Radio City* in Liverpool to focussed National Brands like the digital station *Smash Hits*; from recently launched stations that are marketing extensions of established brands such as *fcuk FM* to niche specialists like *Total Rock*. With a few exceptions, this output is designed to appeal to a young audience, albeit a broadly-defined one.

Established ILR services tend to be aimed at 15-34 year-olds, while the focussed and niche services target the 15-24 age group, or even younger.

The Commercial, Pop radio landscape has developed from a handful of licences in the mid 1970s and has increased rapidly in recent years, with new services taking place alongside the development of new distribution channels through DTV, DAB and the Internet. The content offered has also changed over time. In its early days, Capital Radio had a Drama department, Specialist programming and sponsored an orchestra. Up until the mid-1990s, Capital FM broadcast a 30 minute news programme (*The Way It Is*) during Peak-time. Output has now become more homogenous for a number of reasons, and long music sequences or uninterrupted music for most of the day is now the norm.

The IM survey measured distinctiveness in terms of:

- Music to speech ratio
- Comparison of songs played
- Proportion of 'new' music played
- Rate at which music is repeated
- Proportion of UK music played
- Number of live tracks played
- Number of tracks unique to each network played
- Overlap of music between networks
- Genres of music played

Radio 1's Distinctiveness in Music Output

Examination of musical output has been split between a) all hours, and b) daytime (0600-1900 Monday – Friday). Daytime analysis was undertaken to avoid Specialist output skewing figures (as 81% of music played in Specialist is new).³⁶

Distinctive Radio 1 Music Offering: Key Facts

- Radio 1 plays more songs in a week than any other sampled station.
- It plays far more new songs in daytime.
- It rotates songs less than other stations.
- Only 13% of Radio 1's music over the whole week would be defined as Pop by the British Phonographic Industry (BPI).
- Radio 1 gives greater support to new UK music in daytime.
- Its commitment to live music is unmatched.
- Over half of the music played on Radio 1 in a week is unique to the station.

Music vs Speech³⁷

Over the week surveyed, Radio 1 consisted of 71% music content, with 29% speech. Taking into account promotional trailers and station idents, the ratio was 71:26:3.

A full analysis of speech content on Capital and Galaxy was also undertaken. It showed that the level of speech on both stations was considerably lower than on Radio 1, while 11% of both Capital FM's and Galaxy's output consisted of advertising breaks. Once trailers and idents are included, the comparative ratio for Capital was 67% music, 19% speech and 14% trailers, idents and advertising and for Galaxy the ratio was 71:12:16.

6.5 hours of news was broadcast in total on Radio 1, 5.5 hours on Capital and 1.3 hours on Galaxy. Radio 1 was the only station to have any documentary output at half an hour a week (since July 2004, this has been added to with the addition of an Experimental hour on Radio 1 featuring a mixture of documentaries, archive output, comedy and music). Radio 1 also featured far more listener interaction and spent more time interviewing guests and presenters, talking about music and bands.

Comparison of Songs Played

Radio 1 played more individual songs—over 800 during the full week surveyed—than all the other sampled stations and more than most during daytime hours. Leicester Sound, The Wave and XFM did play more songs in daytime, but all tended to play a large number of old records.

³⁶ Internal analysis see Appendix for more detail

³⁷ The survey stopped counting music as soon as a DJ began talking. The style of modern radio often means DJs talk over music, and in-house research at Radio 1 calculated the music/speech ratio as 72:36 – totalling 108%, reflecting this.

New Music

Radio 1 played 60% more new songs in daytime than the closest sampled stations, Beat 106 and Galaxy, and four times as many as the average for the other stations. In total, Radio 1 played 79 new songs in daytime; Beat played 50, Galaxy 48 and XFM 34. Some of the other stations featured fewer than 20 new songs during this time.

Repetition

Radio 1 was found to repeat tracks less often than all other stations sampled. Taking the total number of tracks played and dividing by the total number of songs gave Radio 1 a repetition ratio of 2.32, compared to the average 3.65 for the other stations across the whole week.

New songs in daytime were also rotated less frequently on Radio 1 – on average just under 40% less.

Total New Music

Galaxy, a station which features less speech, was the only station to have more plays of new music during daytime than Radio 1. However, Galaxy plays fewer 'new' songs and repeats them far more regularly than Radio 1.

Beat 106 was the only other station comparable to Radio 1 in this area, though again, this was achieved by playing fewer songs, more often.

Uniqueness

57% of all songs played on Radio 1 during the survey week were not played on any of the other sampled stations. Even in daytime hours, 34% of the songs were 'unique' and not played by any of the other stations during daytime hours.

Some stations had a higher proportion of unique tracks in daytime, but this was due to the number of old tracks played.

Looking at only new tracks, half of those on Radio 1 (39 of 79) were not played elsewhere during daytime by the sampled stations. Specialist dance station Galaxy was closest with 25, rock station XFM was next with 14, Beat had eight unique tracks and the other stations a handful each.

Genres

Radio 1 categorises its music into five broad music genres: Dance, Modern Rock, Urban, Pop and Other. This analysis of musical genres used the same definitions as the BPI. Across the week, only 13% of Radio 1's musical output was defined as Pop and the survey found that Pop accounted for just under a fifth (19%) of all music played in daytime on Radio 1. Modern Rock and Urban music were about 30% each and Dance comprised 16%. Genre analysis of 'new' music on Radio 1 found a similar mix.

Only Beat showed a similar mix of genres in its new music breakdown. Virgin and XFM, unsurprisingly, showed a Rock bias, Galaxy, Dance (with a third Urban) and

Kiss, Urban (with almost a quarter pop). The non-specialist stations Capital, Key 103, Leicester Sound and The Wave had a Pop bias, with some new Urban music and an average of only 8% Modern Rock.

UK vs Non-UK

Radio 1 played more new songs by UK artists in daytime than any other station, 41 different songs accounted for 181 plays. Beat played 25 songs (155 plays) and Galaxy 21 songs (194 plays – again, due to their low speech and higher repetition ratios).

Capital, Key 103, Kiss, Leicester Sound and Virgin all featured fewer than ten new songs by UK artists in daytime.

Live Music

The survey counted 57 live tracks on Radio 1 during the week. XFM featured 41, and the next highest was Virgin at 10 live tracks. Three stations only played one track, and Leicester Sound broadcast no live music.

In daytime, listeners would have heard nine live tracks on Radio 1, one each on Key 103 and Kiss, and none on any of the other stations.

Because Live Music is such an integral part of Radio 1's total output, further analysis of Live Music programming was carried out internally and is detailed in the Service Content section.

Overlap

There is overlap with Commercial Stations in some of the more familiar, established music Radio 1 plays. The crossover is not wide and research shows that young audiences expect Radio 1 to play (or to continue playing) their favourite music.³⁸ On average, each of the other stations sampled only played 15% of the songs which were featured on Radio 1.³⁹ By maintaining an established sound, Radio 1 is able to bring large audiences to new, more challenging artists who are played in Peak-time programmes alongside mainstream music. In many cases, the crossover occurs as bands that Radio 1 have developed make an impact and other stations begin to feature them in their output.

Radios 1 through to 6 have the incredibly difficult task of playing a mix of music which has to represent the here and now, as well as old favourites, the full diversity of every type of music imaginable. There is no equivalent to the service the BBC provides. We have all seen the narrowing playlists on commercial stations as experimentation and diversity are discarded for a computer generated choice of music driven by lowest common values.

David Ferguson, Chairman, British Academy of Composers and Songwriters, opening address at The Ivor Novello awards, May 2004

³⁸ Qualitative research carried out by Sparkler in 2003

³⁹ Internal analysis please see Appendix for more detail

Additional Analysis of Radio 1⁴⁰

Peak-time Programmes

Peak-time shows represent 60% (5420 hrs per year) of the total Radio 1 schedule⁴¹. In-house research at Radio 1 analysed the music at Peak-time and found it consisted of:

- Playlisted tracks (56.4% of total Peak-time music each week)
- Presenter and producer choices (4.5%)
- Recent or older tracks (36.2%)
- Live music (1.2%)
- DJ mixes (1.8%).

Playlisted tracks are predominately new (86%) and during Peak-time, Radio 1 places an emphasis on UK, rather than on North American and other international artists. Analysis for 2003/04 found that 47.4% of Peak-time tracks were by UK acts, 43.8% from North American acts and 8.8% from the rest of the world.⁴²

Solely measuring the amount of new music featured on all radio stations fails to show the distinction between playing a new track by Robbie Williams and a new song by an unknown rapper from Birmingham. For this reason, each new addition to the playlist is looked at and a judgement reached as to whether that artist has already become 'established'. Figures for 2003/04 show that 33.4% of scheduled playlist songs were by 'un-established' artists; the figure for the A list was 31.8%. These figures show the network's commitment to new artists and new songs and also demonstrate that up-and-coming performers can achieve high rotation even during Peak-time programmes.

Specialist Programmes

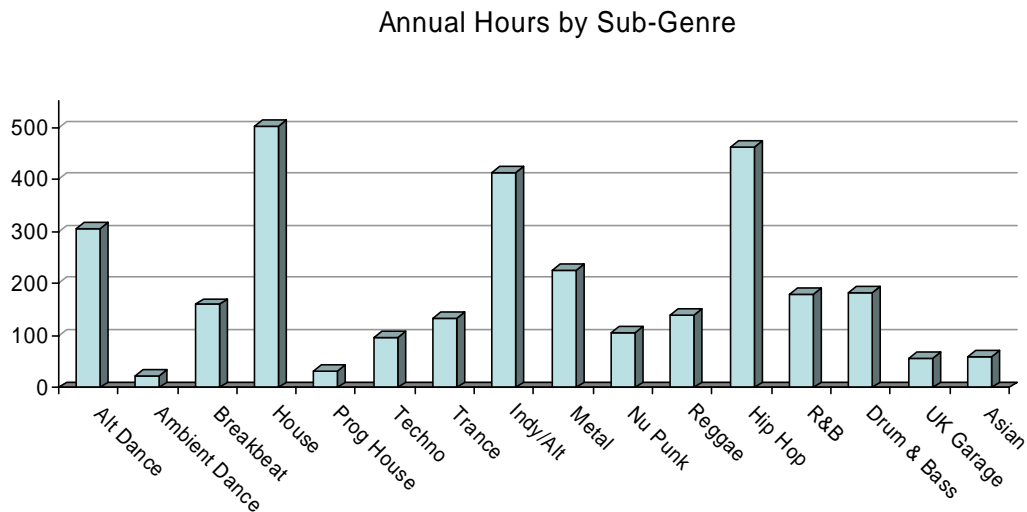
40% of the on-air schedule in 2003/04 was devoted to Specialist Music genres - a total of 30 programmes and 64 hours in an average week. (There were 6 extra hours each week for 47 weeks of the year, with Scotland, Wales and Northern Ireland all broadcasting their own output on Thursday nights). This compares with an average of around 25 hours (14%) for the nine other stations sampled in the Intelligent Media survey, although there was wide variation over these stations. The more mainstream stations tended to have around a dozen hours a week while niche stations had 35 hours or more.

⁴⁰ As Above

⁴¹ Analysis carried out prior to schedule change that sees peak-time shows reduced by 5% each week.

⁴² This figure does vary, primarily due to release dates. The lowest level of UK support on the playlist was w/c June 9 at 31.4%, the highest level in the final week of August 63.9%.

Fig.4: Genres of Music Represented in Specialist Shows Across a Year



The breadth of the station's Specialist offering is unique, exposing audiences to diverse music in ways that single genre stations do not. Each week, Radio 1's Specialist programmes reflect and invest in their genres, in some cases playing records months before they are released, or before a release has even been planned. Music (CD or vinyl) accounts for around 77% of Specialist output, mixes by guest DJs and the presenters themselves provide yet another 4.6%. In total, Radio 1 broadcasts 229 hours of live music each year (6%). The remainder is speech.

There is constant liaison between Specialist DJs, Producers and the Head of Music, while a significant proportion of the music that reaches the Network playlist and achieves daytime airplay comes from Specialist shows and the recommendations of those who work on them.

81% of Specialist music that gets broadcast is new. Much of it can be a challenging listen for those unfamiliar with or unsympathetic to a specific genre, and share figures for these programmes generally reflect this.

News and documentaries are incorporated into Specialist output as well, with half-hour documentaries in *Lamacq Live* each week.

The Radio 1 Playlist

Internal Analysis was carried out on new additions to the Radio 1 playlist for Quarter 1 in 2004.

Over the 13 weeks, 83 tracks were added, with an average of 6.4 new songs a week. Almost all were commercially-available singles, although there was also an album track by The Darkness and two tracks recorded in Radio 1's *Live Lounge* which, it was felt, warranted more exposure. One was a cover version by Will Young, the other a live version of Jamie Cullum's new single.

Almost all tracks started life on the C list but 87% got higher exposure in future weeks. Many moved up to the B list after one week. 43% of additions ended up on the A list.

Only 11 tracks were C list only. Five of these were Pop tracks - the others were more Specialist tracks, added to give the Peak-time audience a taster of records being championed by Radio 1 specialist programmes. 75% of the additions were tracks also featured in Specialist programmes.

The average lifetime of a playlisted track was 7.7 weeks. The shortest time a track spent on the playlist was four weeks (except the Will Young *Live Lounge* track, which was rotated for two weeks), and the longest, 14 weeks (both for Jamelia, a UK Urban artist and The Rasmus, a non-established Modern Rock band from Finland).

Of the tracks that made the A list (36 in total), 14 were non-established musicians and 18 were from the UK; 10 were by non-established UK acts.

The total number of non-established acts added was 36 (43%) and 21 (25%) of these were non-established UK acts.⁴³ 44 of the additions (53%) to the playlist over the time surveyed were by UK acts.

Distinctiveness and Cultural Value

Radio 1's primary purpose is to build cultural value for all the UK's young people. Radio 1 contributes extensively to the cultural life of UK youth. From encouraging and supporting grassroots creativity to playing new music first and staging large, free concerts for young people in underserved areas, Radio 1 is central to the continued significance of the UK's popular music in a global marketplace. It tries to ensure that its support for popular music helps stimulate and extend creativity and innovation within the field.

Alongside this, through its speech and live events, major elements of Radio 1's output also deliver social, learning, democratic and global value.

Cultural Value

It's recognised by many that commercial mainstream radio in Britain and the US is unlikely to take risks musically, preventing new unfamiliar artists cutting through: "powerful 'gatekeepers' such as MTV and radio conglomerate Clear Channel...are obsessed with music fitting demographics rather than breaking boundaries.

Interview with US Music Magazine Editor P Pemberton by Alex Petridis, The Guardian, 8 July 2004

⁴³ Previous figures for non-established support have been based on 'plays'. They are lower than these based on 'additions' due to the lower rotation given to the newest bands just starting their playlist life, and added to give the peak-time audience an early introduction to the act..

Radio 1 seeks to develop and extend musical taste amongst young people within the UK, to encourage creativity and to support UK music. Challenging new musical forms can push taste forward and provide an exciting experience in ways that mainstream pop does not. However, this kind of music can be difficult, as styles and sounds may be unfamiliar or even off-putting to listeners at first hearing. By making a deliberate attempt to broadcast this kind of music in the UK as part of an overall mix including easier or established popular tracks, Radio 1 acts as a patron of contemporary UK-based musicians and helps the country to maintain its global reputation as a trendsetter for youth culture.

Radio 1 can claim to have given the first plays to 10 of the 12 artists nominated for this year's Mercury Music Prize, an award seen as the best guide to the most innovative UK artists. It has avoided playing the vast number of pop acts created by TV Reality Shows. The cheesy DJs have long been put out to pasture.

Adam Sherwin, The Times, September 2003

Young listeners are more promiscuous in their listening habits than older generations and they are simply presented with more choices. Many will tune out if they don't like a particular song while new material often needs several hearings before it is enjoyed. Research and experience show that many listeners will put up with one or two tracks they do not know or like, but will tune out if the trend continues. Radio 1 takes this into account when scheduling music and balances audience retention with breaking new musical ground by placing challenging tracks between more familiar songs. For example, Dizzee Rascal (Dylan Mills)—a young, working class black Londoner who emerged out of the underground Garage scene—is at the helm of an entirely new sound now known as 'Grime'. His album, *Boy in da Corner* was supported first on Radio 1's sister station 1Xtra and then on Radio 1. Dizzee Rascal has gone on to receive both critical and public acclaim, and won the Mercury Music Award in 2003. He is now working in America and is set to achieve international recognition.

Radio 1 has played a particularly key role in the popularisation of Urban music outside of the United States. It was undoubtedly the first major pop station that truly embraced this musical genre and gave it legitimacy....This support in the UK gave others the confidence to see the 'pop' potential of what was heretofore seen as a specialist music genre.

Clive Davis Chairman and CEO of RCA Music Group

Radio 1 also seeks to champion songs where it believes the lyrics have social or political importance which can make a difference to the lives of young people in the UK. When young, black British artist Ms Dynamite (Niomi Mclean-Daley) included the lyric, 'How many Africans died for the baguettes on your Rolex?', she took a swipe at the obsession with 'bling' (conspicuous consumption) in many US black R 'n' B and Hip Hop acts. Similarly, when Estelle sings in her track '1980' about her experiences growing up in South London as a member of a large black family, she encourages a re-listening of her lyrics and gives the UK audience lively insight into social issues. Radio 1 attempts—across both its mainstream and Specialist shows—to integrate the voice of black and Asian youth in a way that both reflects and celebrates multiculturalism in the UK. In doing so, Radio 1 is also

expanding mainstream UK music to embrace the sounds that young people from different backgrounds are creating and listening to.

We feel very strongly about Radio 1 as the village pump for pop culture
Bono, lead singer, U2, personal letter to Andy Parfitt, Radio 1 Controller

Radio 1 has demonstrated a willingness to stick with more difficult artists whom it believes have real musical merit, even where this decision appears against popular opinion, as in the case of Muse (see over). **The network has also displayed a willingness to playlist challenging music** from artists who are at the fringes or even outside the music industry.

By taking risks on new talent and diverse genres, **Radio 1 influences mainstream music within the UK as a whole**. The station's mixed schedules encourage all youth stations within the UK to shift their musical offerings towards musicians and tracks from the cultural fringes, thus making these artists more widely accepted and established.

Muse

The band first came to the attention of *Evening Session* presenter *Steve Lamacq* in early 1999, before they were signed. He gave them a session and invited them to join a Radio 1 tour. Soon after, they secured a deal with Mushroom Records and released their debut album. Their first two singles received support from Specialist programming, and by October 1999 Muse attained their first playlisting: 'Muscle Museum' was played over 50 times during the next six weeks.

Muse kept building a large fan base through their constant touring and enjoyed a reputation as a fantastic live band. Many Radio 1 producers went to see the band and were impressed, while the band continued to enjoy support across the station. When the first single from the second album, 'Plug In Baby', came out in early 2001, they were once again added to the Radio 1 playlist, eventually making the A list with this single receiving 190 plays over 12 weeks.

However, while the band appealed to growing numbers of Rock fans, their abrasive style did not sit too well with other listeners. Radio 1's own research revealed Muse's songs were among the most consistently unpopular tracks on the playlist, yet the Network's producers still felt this band from Devon had great potential. They playlisted the group's next five tracks and gradually, the audience response turned positive. Muse has since become a network and audience favourite.

Apart from Radio 1, XFM and a handful of other stations, radio support across the UK for Muse has been negligible. After working hard for over 3 years and getting nowhere, the band started to get healthy support from Virgin Radio. Unfortunately, the Virgin Radio audience hasn't accepted the band and after two well supported singles, Virgin's support has withdrawn quite dramatically, although the band still gets much reduced 'spot play' support on 'Time is Running Out' and 'Hysteria'. It's a sad indictment that radio stations can't support records they may want to and have to bow to immediate audience reaction.

Jon Turner, MD Station to Station, promoters of Modern Rock music

In the last three years, Muse has sold over 1 million copies of its album 'Origin of Symmetry' which reached number one in the UK and France and made the top three in many other countries across Europe. In 2004, Muse headlined Glastonbury alongside Sir Paul McCartney and Oasis.

The Darkness by Huw Stevens, Radio 1 presenter, *Session in Wales*

The first time I saw The Darkness play was when they supported my flatmate's band in a gig I promoted in a converted church in Cardiff Bay. It was June 23, 2002, in front of an audience of around 120. I was so impressed I played their demo five days later on my next show. The last time I saw The Darkness play was in front of 10,000 at Radio 1's *One Big Weekend* in Cardiff on 14 September 2003. Their album 'Permission to Land' was already multi-platinum.

That first record was 'I Believe in a Thing Called Love' and at the time the band were an unknown four piece from Lowestoft. They were funny, exciting, original, quirky, clever and a breath of fresh air. *Jo Whiley* was another big supporter of the band, and after she first played 'I Believe...' listeners responded with ecstatic reviews.

An *Evening Session* live performance soon followed (September 2002), showcasing the bands sensational live talents. Their second single, 'Get Your Hands Off My Woman' was supported in both Specialist and Peak-time programmes, and the following one, 'Growing on Me' was playlisted in May 2003.

Many commercial stations now feature The Darkness on their playlists, but they were largely ignored by other media outlets, with the exception of XFM, during those critical early days. Radio 1's support was decisive. The band still refuse to play for, be interviewed by, or cooperate with, some of the biggest music magazines, having been ridiculed by them when they first appeared on the music scene. With Radio 1 however they have recorded sessions, done countless interviews, and continue to have a close relationship with the station.

Today they are one of the biggest bands in the UK and are making a positive impact in the US.

Radio 1 supports new UK talent from the grassroots up, helping to encourage active participation in music and music making-around the country. The *One Music* website offers advice to aspiring bands before they even pick up an instrument. It aims to help new talent break into the music business and links through to Radio 1's Specialist shows which may play their demo, which in turn may lead to a session and even to getting signed with management or a label.

I thought it was brilliant, there's stuff here that would take years to learn through osmosis. I'm going to sit down for three hours and read it all.
Aspiring musician on Radio 1's One Music website

Social and Community Value

In an environment of increasingly fraught and complicated attitudes towards identity—social, cultural and racial—Radio 1 fosters both a geographical and musical awareness and appreciation of communities. The station achieves this through Live Events, Social Action campaigns, opt-out sessions in the nations, a commitment to Regional News stories and documentaries and through music that celebrates diversity and encourages social cohesion.

Music brings young people of all social classes together for shared experiences at festivals, in bands, in clubs or through listening to the radio. Radio 1 reaches a broad cross-section of the UK's youth – and remains decidedly non-elitist. **Radio 1's inclusive and accessible approach to music helps the Network to foster a diverse community of young people across the UK, brought together by their enthusiasm for the music that reflects their lives.** Radio 1's commitments both to live and to UK-produced music are central to this, as is the Network's ability to gather large audiences together to share musical experiences. Through the *One Music* site, Radio 1 also tries to encourage its listeners to apply their passion interactively and become producers of music.

Props to Radio 1 for realising that the UK isn't just about London and putting the effort in to stage a Welsh heat in the search for the next Kings and Queens of the airwaves. And with an appreciative crowd from the valleys, along with Westwood judging, things go down a veritable storm.

Hip Hop Connection Radio 1's Under 18s DJ Search, March 2004

Opt-out shows in the nations act as formal conduits for developing talent and fostering grassroots relationships within local communities across the UK. Each Thursday evening from 1930-2100, Radio 1 opts-out of the UK-wide schedule and goes local in Scotland, Wales and Northern Ireland with three locally-produced and presented shows. Many local bands discovered and supported first on these shows have gone on to enjoy success at the UK-wide level. Snow Patrol, for example, were first supported on Northern Ireland's opt out show before graduating to the Radio 1 playlists. Colin Murray was also discovered in Northern Ireland and presented the weekly opt-out show there for two years before moving on to present Radio 1's UK-wide output.

Colin has been credited by Franz Ferdinand, The Thrills and local superstars Ash and Snow Patrol to name but a few, as being instrumental in their success giving them airtime when they were struggling unknowns.

Audrey Watson, Northern Ireland's Sunday Life, 13 June, 2004

Radio 1's substantial commitment to live music is central to the Network's contribution both to building cultural value and to building community value. By taking original live music to local audiences, **Radio 1 helps to improve the quality of life for young people in many areas of the UK traditionally underserved by musical events.**

A vibrant live music scene is a vital element of our cultural life. It gives grassroots musicians the opportunity to do what they love to do and gives us the opportunity to enjoy live performances while fostering future talent.

Estelle Morris MP, Arts Minister, launching Live Music Forum, January 2004

One Big Weekend Derry

In May 2004, Radio 1 staged its third *One Big Weekend*, this time in Derry. It was a collaborative event with BBC Music Live (the pan-BBC music festival) and BBC Radio Foyle. The Event took place over two days in a giant tent which held 10,000 people. Saturday 6 May was devoted to mix DJs and the UK band Faithless, with four hours of live broadcasting. Sunday 7 May featured six hours of live programming, and was a day devoted to bands including new UK acts such as Keane and Franz Ferdinand alongside North American artists Kelis and Avril Lavigne. This was a unique line-up brought together by Radio 1. The station was entirely focused on Derry for two weeks – with the station's audience hearing about the event or hearing music directly from the event itself.

In the city, young people from both Catholic and Protestant communities celebrated two days of great live music in an atmosphere of extraordinary peaceful excitement.

No matter when you meet young people in the city they're still saying about how great the weekend was. It gives them a positive attitude to come together and just get loving together.

Everything was in the proper place at the right time, some little rules were put in place and everyone adhered to them.

The Deputy Mayor of Derry

Our Sons and Daughters did us proud – respect!

Spirits are high in Stroke City this week in the aftermath of one of the most successful big-scale operations ever staged in the Maiden City. BBC Radio 1's One Big Weekend was an unqualified success. Impeccably planned and executed with an efficiency rarely seen in Northern Ireland, the event afforded 20,000 young people an opportunity to show the world what they were made of....so how come these sons and daughters of ours who have let us down in the past failed to let us down this time when the eyes of the world were upon them? Simple because for once in their lives they were treated like human beings.

Gerry Anderson, Belfast Telegraph, 26 April 2004

This event is really brilliant. It's the biggest thing in Derry for I don't know how long....Someone actually coming to Derry....Who ever heard of Derry?

Male, 14, Derry, April 2004

Radio 1 builds relationships with underserved musical communities and helps to foster diversity within music. It does this both by catering to such communities on-air through Specialist programmes and Online and also by breaking music from the fringes into the mainstream. *Bobby Friction & Nihal Presents* represent the sound of the British Asian Urban Nation (a mix of Asian flavours, Hip Hop, R 'n' B, Bhangra, Drum 'n' Bass and Garage), music popular with second generation young Asians in the UK. Previously it had not been made available to a wider audience through a UK radio network with appeal beyond the Asian community. This show, broadcast from 2100-2300 on Wednesday evenings is scheduled to attract a broad audience, even though very few tracks from this musical genre have yet broken into UK charts. In 2003, the programme won a Sony Gold Award for Best Specialist Show.

*This was sheer exuberance; an explosive programme embracing a disenfranchised audience
Sony judges citation for Gold Specialist Show Winner 2003*

Radio 1 also seeks to communicate with extremely disadvantaged and socially excluded young people. One of the ways in which it has done this is by becoming involved with the radio station at the Feltham Young Offenders Institution in Middlesex. It is the longest running Prison Radio service, having just celebrated its 10th anniversary. It runs 24 hours a day on a local ringmain (like hospital radio) but has had several Restricted Service Licenses (RSLs), for a month at a time on 87.7FM. Radio 1 has been involved for the last five years, working with young offenders and building their skills in music and broadcasting. The Network has sent producers and News reporters to Feltham to train the inmates in editing and news reading and is also developing a programme that would allow offenders to visit the station for a three week work placement with mentoring after they have left Feltham. This project is aimed to begin in 2005. Tim Westwood is patron of Radio Feltham and has recorded a joint show, spent time with inmates and taught them how to mix.

Radio 1 seeks to create employment possibilities and to broaden horizons for its listeners. Radio 1 has been a key partner in the BBC's talent initiative since the scheme was launched, helping to encourage young people from across the UK to gain the confidence to apply for production roles across the networks as an accessible entry point into the music and radio businesses.

Radio 1 has run three training schemes over the last four years with 11 trainees in total selected from over 30,000 applicants to undertake long term placements at the station. One success story has been that of a 16 year-old school leaver with a real passion for music, who, whilst listening to John Peel during the night shift at a McDonalds on the outskirts of Glasgow, heard about the scheme and decided to apply: he is now a Broadcast Assistant working with John Peel.

Democratic Value

By threading news, social action and documentary content through its schedule, Radio 1 tries to engage its audience—which generally is politically disengaged and has little interest in such thing—in issues that matter to them as citizens.

Newsbeat – Running Order 1745 18/03/04

- 1. Opener**
- 2. Iraq – Liza Booth**
- 3. Troops – Robin Brant**
- 4. Cards – Toby Sealey**
- 5. News and Still to Come**
- 6. Rio Ferdinand – Natalie Pirks**
- 7. Nurses – Trudi Barber**
- 8. Jamaica Drugs – Nina Robinson**
- 9. News 2**
- 10. Sport including Euro 2004**
- 11. Sex Education – Lynn Pooley**
- 12. Eastenders**

On the first anniversary of the Iraq war, *Newsbeat's* Liza Booth was in Basra with UK troops just yards from a massive car bomb as it went off; she graphically described the aftermath on-air. This was followed by Political Reporter Robin Brant reporting from Westminster on the decision to deploy more British troops to Iraq – and public and political reaction.

Radio 1 picked up on an official report which criticised the large interest rates big stores put onto their loyalty cards. In the awareness that many young people now face financial problems, following the segment the presenter also trailed the debt section of the One Life website, which offers advice and support for those with financial issues.

After a brief summary of other news, the bulletin reported from the hearing into footballer Rio Ferdinand's missed drugs test (sport is a key interest for younger listeners).

Newsbeat also went on to quote the hospital chairman who had just resigned after claiming that agency nursing staff 'kill more patients than they save', and reported from Jamaica on a new scanner aiming to cut the number of Jamaican drug smugglers gaining entry to the UK via airlines.

While ending on a story about *Eastenders*, the bulletin also included a story from Wigan in Greater Manchester where a primary school was providing sex education to students' parents.

One of Radio 1's biggest challenges to-date has been to chart the changing mood of public opinion over the Iraq war and allow on-air space for arguments and debates to

take place. *Newsbeat* heard from young anti-war protestors, exiled Iraqis who called for Saddam to be overthrown and soldiers and their families on the fears and issues facing them.

Young Muslim listeners were able to question Tony Blair on Radio 1, whilst listener vote responses tracked how the audiences' opinions would shift. On the eve of war, *Newsbeat* staged a debate on Iraq – nearly ten thousand people took part.

I just think it's good that Newsbeat is there to make people aware of the issues that are going on, as a lot of young people are not really bothered about politics, but the way you go about it is good.

Tony Blair 13th Nov 2002

Social issues affecting young people are another key area of the *Newsbeat* agenda. The team provides impartial information on drugs stories – highlighting medical dangers and myths as well as pointing out the changes in laws affecting drugs and their classifications. Sexual health issues have received wide coverage, including stories about safe sex and the rise of the 'hidden' STI Chlamydia which is widespread amongst UK youth. *Newsbeat* has also repeatedly tackled the issues of spiked drinks, smoking, binge drinking and street crime.

After the death of Letisha Shakespeare and Charlene Ellis in the Aston area of Birmingham in January 2003, *Newsbeat* broadcast extensive reports on, and explanations of, gun and gang culture amongst young black Britons. Minister Kim Howell's comments that Gangsta rappers' lyrics were to blame provoked a huge listener reaction, with more than a thousand text messages being sent to Radio 1 in under one hour expressing strong and divided opinions.

In the Radio 1 documentaries strand *Colin Murray* assessed the nation's sexual health in *Sleaze Nation*. He examined growing evidence that at a time when the UK has the highest rates of sexually transmitted infections in Europe, 15-24 year-olds are practicing high-risk sexual behaviour.

In *The Lockdown*, the documentary team spent time with music-making prisoners at a young offenders institute in Staffordshire, where Hip Hop artist Ty discovered the motivation behind their lyrics, got a sense of the reality of life behind bars and investigated the part music can play in a prisoner's rehabilitation.

As one listener emailed after *The Lockdown*: 'I found this documentary amazing and intriguing please keep them coming!!!!'

Learning Value

Radio 1 provides learning value not only by extending knowledge through the range of music it plays but also through its news, social action campaigns and documentaries.

Radio 1 does not just play the familiar and the comfortable: through its musical range and mixes it tries to teach its audience about music. Output analysis shows that Radio 1 expands listeners' musical repertoires without alienating

them. This is achieved through careful scheduling during daytime – cushioning the new and difficult between more recognisable sounds. In the evening, the Network hosts groundbreaking music shows led by experienced DJs such as John Peel and Mary Anne Hobbs, who break new sounds in an engaging and lively manner designed to make unfamiliar, challenging music as accessible as possible to new and regular listeners alike.

However, the station does not just produce learning value through the music it plays. Further richness of understanding comes through music documentaries and online through *One Music*, the Listen Again Facility and music message boards.

Radio 1 offers more than just musical learning. **It tries to help give its listeners the tools to live informed, enriched lives** with programmes such as *Newsbeat* and *One Life* in which difficult or complicated issues are presented in an engaging way, involving the listener wherever possible.

One Life, originally called *Essentials*, works on-air through campaigns but also exists online on a continuous basis giving listeners information and assistance to improve the quality of their lives.

An excellent programme that showed an imaginative approach to social action broadcasting. It was compelling and very clearly aimed at its target audience. The content was hard hitting without being insensitive, and the young people contributing all had a part to play in the success of the programme and ultimately the campaign.

Sony Judges Citation, Sony Community Award Bronze for Radio 1 Essentials, January 2002

Radio 1's *Sunday Surgery* broadcasts every Sunday evening from 2100 – 2300.

DJ Emma B and professional A&E Doctor Mark Hamilton host these two hours of lively, graphic and often extremely moving conversations with callers. The show also features pre-recorded packages, emails, text messages, listener comments and specialist advisors. The *Surgery* regularly tackles subjects that are sensitive, intimate and sometimes controversial; from self harm to sexually transmitted infections.

Last night the friendly and dependable Sunday Surgery tackled self harm among young people; an issue the show returns to from time to time, and always handles with impressive sensitivity. The programme has a keen sense of its audiences and connects with young listeners without patronising them. Best of all Emma B has just the right approachable big sister aura.

The Guardian Radio Review on Sunday Surgery 10th May 04

During the four years that the *Sunday Surgery* has been on air, it has evolved into a proactive, multimedia support network. Alongside the radio show is the comprehensive *One Life* website, a 24 hour phone line, numerous message boards and an on-line chat room. It has

also gone on the road to broadcast in front of live audiences across the UK.

Every week, *The Sunday Surgery* receives around 500 text messages and hundreds of emails and phone calls. Some of these are from listeners who are proactively seeking help or advice, while others want to participate in offering help and support to people who have already called in, as the show actively encourages young people to learn from each other.

Documentaries on Radio 1 help to build knowledge of both music and current affair topics. In particular, when they deal with such issues as European Enlargement, religion or STIs, programmes expose young people to information they are unlikely to encounter in detail through any other media they consume.

A beautifully made programme with great interviews. It allowed young Muslims to express themselves whilst explaining very clearly the tenets of their faith. It was very well structured and the music really enhanced what was being said and because it was broadcast during a very sensitive period, the whole of this is very brave and honest.

Sony Judge Citation, Sony Gold Community Award 2002 for Pillars of Faith

Radio 1 also places an emphasis on explaining emerging broadcast technologies to its audience. In March 2004, the station had a Digital Week with the message 'Three New Ways to Listen' (online, TV and DAB Radio), which aimed to increase listening via new platforms.

The Week was an overwhelming success. Overall, page impressions for March reached an all time high of 35 million against the previous average of 28 million. This increase has been sustained since March, with page impressions at around 32 million per month. There were 134,227 texts during *Digital Week* – double the previous week's total of 67,573. Following this success, Radio 2 is planning a Digital Month for September, and 5 Live are holding a Digital Week in October.

Global Value

Music is also an important part of the UK's creative industries, contributing 130,000 jobs and nearly £5 billion, of which £1.2 billion is export earnings.⁴⁴ The UK music market is the 3rd largest in the world and the UK's young population buy more music per capita than their peers.⁴⁵ CD sales in the UK have bucked the trend of major world markets.⁴⁶

Radio 1's ability to lead the way is crucial for the UK record industry (and music in general). It is the sole reason for the enormous diversity of music available in this country and I believe the reason why the UK industry has managed to buck the global downturn in music sales – because in this country unlike any other the public can tune into the world's most exciting radio station.

Leo Silverman, Head of A&R XL Recordings

Radio 1 is a crucial partner of the UK music industry. As demonstrated, **Radio 1 systematically invests and supports UK music at every level.** Streaming the network online helps to make it accessible to those seeking out the latest UK music from anywhere in the world.

⁴⁴ BPI Quarterly Market Review, June 2004

⁴⁵ Third only to US and Japan. Britain is in second place to US as a source of repertoire, BPI. 4.2 units per capita over the whole market, IFPI Recording Industry on Numbers 2003.

⁴⁶ In 2003 most of the world markets saw double figure declines while the UK market was stable, declining by .8% in value in 2003. The singles market declined by about 30% but this was offset by a stable albums market, the rise in DVD, and development of the legal downloads market. BPI.

Radio 1 tries to support the UK's musical entrepreneurs and by offering them exposure, help them to become better known both throughout the UK and internationally.

While making a special commitment to UK artists, **Radio 1 also seeks out the best international artists for its audiences, often well before they find commercial success.** Westwood played a demo of Eminem's 'My Name Is' three months before he was signed to Universal, while the White Stripes were supported by John Peel and performed for him long before receiving major recognition. Eminem's latest album 'The Eminem Show' has sold over 17 million copies globally whilst the White Stripes' latest album (recorded for £8000) has sold 3.25 million copies around the world. The White Stripes continue to have a special relationship with John Peel and have subsequently come back to the show to perform. Indeed, Radio 1's ability to break new music to a mass audience is greatly valued both in the UK and in the US.

Craig Kallman Co-Chairman and CEO Atlantic Records

By playing and championing new music, Radio 1 is a great way for us to discover potential artist signings, as well as to track emerging musical styles and trends. For those artists whom we have already signed, Radio 1 is enormously important in the launching of records and careers, not only in the UK, but in paving the way for all of Europe.

Most importantly, the openness and diversity of Radio 1's programming makes it an essential partner in promoting artists who don't fit neatly into one musical genre or whose music doesn't follow in lockstep with the pop sound-of-the-moment. As has been proven time and time again, it is those artists who depart from the current mainstream who often become the next big thing – precisely because they have something different and compelling to offer.

Radio 1's programming philosophy is very much in the spirit of the halcyon days of free-form FM radio here in the U.S. some 30 years ago – when stations across our country would play an enormous and boundary-crossing range of music. It was those stations that were responsible for turning an entire generation on to a rich palette of music. And, in turn, the music industry was spurred to new heights as record labels prospered through the support of musical innovation and artistic creativity – rather than the support of the status quo.

Through proactive exposure to gifted artists and great music, without regard to stifling restrictions, Radio 1 is not only an important force in the life of the music business, but an important force in the vitality of contemporary culture.

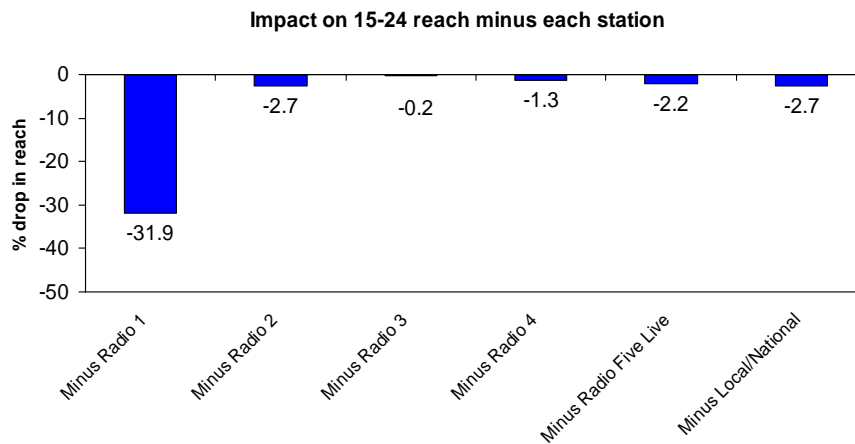
6. The Portfolio Effect

Radio 1 and the BBC

Radio 1 plays a critical role in reaching young audiences, both within the BBC Radio portfolio and for the BBC as a whole.

BBC Radio has a responsibility to try to provide a service to the whole of the UK. Radio 1 adds almost 12 percentage points to BBC Radio's reach of the UK population, increasing it from 55% to 67%.

Fig.5: BBC Network Reach to 15-24s minus Radio 1⁴⁷



The Unique Reach of Radio 1⁴⁸

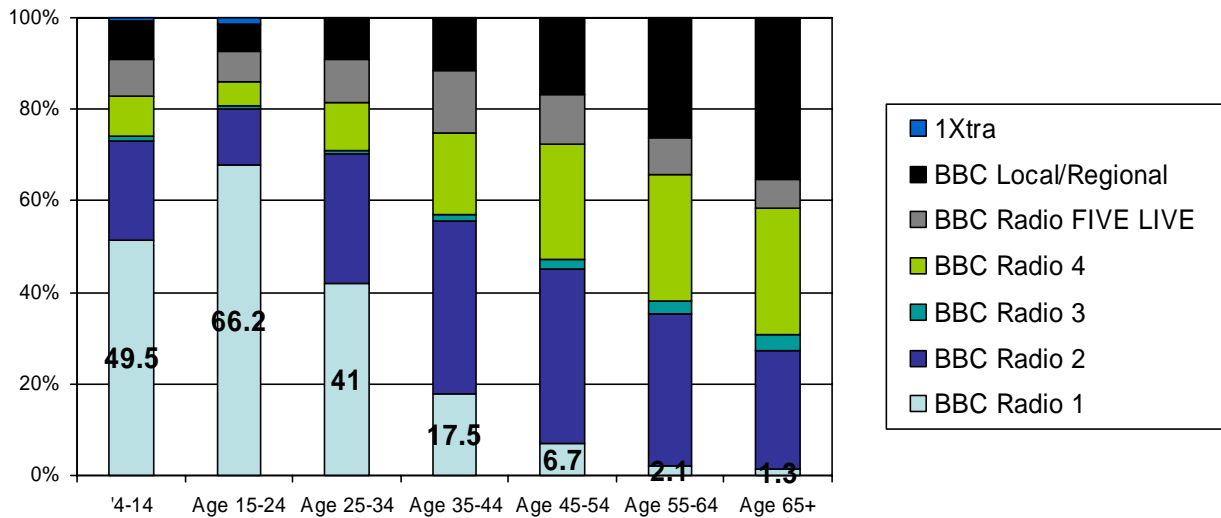
BBC Radio is almost wholly reliant on Radio 1 for reach amongst 15-24 year-olds; reach amongst this group would fall by 34 points (to 28% from 62%) without the station. That is, without Radio 1, the BBC would fail to deliver a radio service that met the needs of the age group containing the youngest licence fee payers.

In share terms, the situation is the same, with Radio 1 accounting for 66% of all 15-24 year-olds listening hours. Radio 1 is also crucial to BBC Radio performance amongst 25-34 year-olds, since Radio 1 delivers 41% of listening hours among this age group:

⁴⁷ Financial year 03/04 RAJAR/Ipsos

⁴⁸ As above

Fig.6: % Reach by Age Break of BBC's Radio Networks⁴⁹



Employees of Radio 1 enjoy a direct, daily and interactive relationship with the UK's young audiences. This gives the Network's teams a unique and profound understanding of what it means to be young in the UK today.

For instance, journalists working for *Newsbeat* are regularly called upon by other BBC newsgathering networks for their in-depth knowledge of this audience. Their reports also appear on other radio stations, with Radio Five Live sharing a particularly close relationship with *Newsbeat*. In 2003, Radio 1, along with the World Service, Radio 4 and Radio Five Live won a Silver Sony Award for News Coverage for their joint reporting in *The Road to Jenin*.

Radio 1 is seeking to continue and develop its relationship with BBC 3, given the overlap in profile between the two networks. In 2002, the stations collaborated to produce a season of five *One Big Sunday* events broadcast on Radio 1 and then transmitted on BBC 3 a week later. These were concerts featuring UK and international artists such as Destiny's Child, Kosheen and Basement Jaxx. In 2004, Radio 1 worked with BBC 3 and BBC Talent to make three films about new UK acts. These films featured The Darkness, Mike Davies—a DJ from the Nu Punk scene—and Hard House expert DJ Fergie. In addition, Radio 1 has a long history of collaboration with *Top of the Pops* and this relationship is set to continue.

Radio 1 also supports all of the BBC's charity events: *Sports Relief*, *Comic Relief* and *Children in Need*.

⁴⁹ Financial year 03/04 RAJAR/Ipsos

7. Radio 1's Vision for the Future

It is safe to say that competition for the Radio 1 audience will continue to accelerate rapidly.

However, there is little evidence to suggest that commercial operators will change their investment patterns going forward to put more money into content. However, there is evidence that even those commercial services that start out by catering to more specialist audiences eventually move towards the centre ground over time in order to increase advertising revenue.

Radio 1 continues to be the most well-known, popular music radio station in the UK, with powerful brand recognition and a loyal following of millions. In saturated markets, strong and trusted brands can and do continue to thrive. London is the most highly developed radio market in Europe, with considerably more competition than other parts of the UK, but Radio 1's performance there has been currently stable and relatively strong after a period of decline in the 1990s.

Its ability to continue to reach large numbers of young people with a music mix focussed on showcasing new music, UK music and live performance that is relevant to them will enable Radio 1 to continue to play a central role in the musical lives of the UK's youth.

Developing technology has meant that young audiences access their stations of choice via different platforms and devices. Young people are more likely to be early adopters of new technology and are also more promiscuous listeners, viewers and readers than other demographics.

It is not difficult to imagine a future where, in addition to the hundreds of commercial music radio stations already available (both traditional local and now digital national), a combination of broadband internet, 3/4G mobile, portable hard disc players, local hi-bandwidth wireless networks and cheap DTV boxes, coupled with a host of new content suppliers will result in a 'sea' of music brands competing on many levels.

The implications are not entirely clear. Some music retailers may become broadcasters and some broadcast brands may also move into retail. Some stations will focus on high value niche customers while many will continue to occupy the middle ground. Whatever the shape, radio operators will be able to use new technologies to create very low cost audio (and visual) streams that can be heavily-marketed at particular audience groups.

While traditional radio will probably remain the main distribution mechanism for Radio 1 for some time to come, access through other platforms and devices is likely to grow rapidly. Going forward, this may mean helping different music communities to find what they are looking for by packaging some of the different kinds of content Radio 1 has to offer in new ways.

The latest digital radios allow listeners to pause and record radio programmes in a similar way to which DVDs work for instance. Specialist programmes in particular

may benefit as listeners find it increasingly easy to hear shows at times more suited to their lifestyles.

Emerging technologies coupled with changing consumption patterns offer exciting opportunities to extend the reach and availability of Radio 1's schedule. *Newsbeat* could be available whenever listeners turn their radio on and grassroots initiatives like *One Music* could be made even more accessible and interactive. The network also hopes to work with new technology by using established talent, such as John Peel, in creative ways that allow audiences the flexibility to personalise their Radio 1 experience.

Radio 1 will aim to remain relevant and popular with a critical mass of UK youth by maintaining an offering that remains multi-genre and highly produced, with an emphasis on UK talent. As globalisation and consolidation within the international music industry continues, Radio 1's place as a hub of popular culture in the UK may very well become increasingly significant to the continuing distinctive identity of UK music. Radio 1 will also work to extend the reach of News and information by using scheduling and these new techniques and platforms.

In this hyper-competitive, consumer-focused world, Radio 1 will continue to occupy an important space – one that is free of advertising and that not only reflects the needs of its listeners, but also continues to shape them through showcasing risk-taking music, news and documentaries. In future, it will be important that Radio 1 continues to broadcast this broad mix of programming to a new generation of listeners; without Radio 1, their exposure to News and Current Affairs may be minimal.

Radio 1 aims to become a truly multimedia brand that continues to add public value in the ways that are in tune with young people and the increasingly complex world in which they live.

Appendix 1: Glossary

Dance – Music that is primarily upbeat and rhythmic and originating from the contemporary club scene. Dance sub-genres include Alternative Dance, Ambient, Breakbeat, House, Progressive House, Techno and Trance.

Daytime – 06:00 to 19:00, Monday to Friday.

DJ Mixes – Occasions when Radio 1 DJs or guests segue a sequence of tracks together to form a distinct part of a programme.

DJ Speech – Cultural commentary, band and song information, listener interaction through phone calls, email and text and other speech from presenters or co-presenters.

Established / Non-established Acts – Indicates the level of commercial support for individual acts and therefore, levels of audience awareness of the artists. Assessment takes into consideration: a) the amount of airplay for previous singles on both Radio 1 and other stations; b) sales and length of time in the charts of previous singles and albums; c) the amount of press exposure an act has received; d) television exposure on both terrestrial and digital channels, including music channels like MTV. Some artists become “established” after just one single, if that single captures the imagination of listeners and becomes an immediate part of their consciousness. Others artists, however, may take years to achieve a similar impact.

Events Programming – A non-studio based production wherein Radio 1 leaves its normal studios to broadcast live from an outside site. (Programmes from Radio 1’s Maida Vale studios, or other BBC studios around the UK are not classed as ‘events’).

Freeplays – New songs in Peak-time programmes that are chosen by the DJ or production team, for example, a show’s ‘Records of the Week’ (Some shows have features which revolve around older tracks chosen by the DJ, production team, or audience, but these are not included here).

Genre – The type of music that best describes a song. All genre coding is based on definitions used by the BPI. Figures for Peak-time programmes are presented with sub-genres collapsed into four overview genres: Dance, Modern Rock, Urban and Pop/Other.

Live Music - Session, acoustic or concert tracks broadcast as live, or specially recorded ‘as live’ for later transmission. Live versions of tracks played from commercially released recordings are not counted. (Session tracks are those produced when an act is specifically invited into Radio 1 to perform a series of tracks).

Modern Rock – Guitar based music which also has verve, swagger and musical authenticity surrounding it (while some ‘Pop’ tracks are based around guitars, they fail to meet these additional measures). Modern Rock sub-genres include Indy/Alternative, Metal and Nu Punk.

New Music – Music that is broadcast pre-release or within one month of release. Many stations feature songs on their playlists that are two or three months old, but at this stage tracks are better described as ‘recent hits’ rather than ‘new’.

News Bulletins – Short news summaries (under five minutes).

North American Artist – Acts from the USA and Canada.

Old music – Any track that was released more than a year ago.

Opt-outs – Programmes only broadcast in part of the UK. Regular opt-out programmes in Scotland, Wales and Northern Ireland are part of Radio 1’s schedule.

Other – A small proportion of tracks played on Radio 1 do not fit in any of the genres widely used by the network. These are primarily songs appealing more to an older audience, for example Classic Soul or AOR (Adult Orientated Rock).

Packaged Features – Specific programme items pre-prepared and involving detailed production work prior to broadcast (e.g. Album chart countdowns).

Peak-time Programmes – Programmes which have music scheduled centrally by the Radio 1 music team, and also the Official Chart Show. All shows in daytime⁵⁰ are classed as Peak-time as are some weekend and early-morning shows.

Playlist – The list of new and recently released songs around which station builds centrally-scheduled programmes.

Pop – Music produced primarily to appeal to a mainstream, commercial audience. Pop songs are often based on styles and sounds similar to Dance, Rock and Urban tracks, but lack additional qualities associated with those genres in their more authentic form.

Radio 1 Events – Events conceived by Radio 1 and which would not have occurred without Radio 1’s involvement. Examples include One Big Weekend, One Live In and Radio 1’s Ibiza programming.

Recent Music – Songs over one month-old, but still within a year of release.

Rest of the World Artists – Non-UK or North American acts.

Song Overlap – The proportion of the songs played on Radio 1 that were also played on one other sampled station.

Specialist Programmes – Programmes where the music is selected by the DJ and production team based on their in-depth knowledge of a particular genre or genres of music, or programmes with a Specialist speech element (e.g. *Sunday Surgery*).

⁵⁰ Except for the first hour of Pete Tong on a Friday 6-7pm which is specialist

UK Artists – Those born in the UK, or those who have spent most of their lives here and create their music here. Some measures of UK Music used by the record industry include foreign acts signed to UK labels (e.g. Kylie Minogue), but this has not been done in any of the internal or external auditing of Radio 1. Artists from the Republic of Ireland have been classified as “Rest of the World”.

Unique Songs – Songs played on a station during the survey week and not played on any other sampled station.

Urban – Music derived from traditionally black musical forms, but updated for the 21st century. As with Modern Rock, a track needs to have an attitude and lifestyle implication to be defined as Urban and not ‘Pop’. Urban sub-genres include Reggae, Hip-Hop, RnB, Drum and Bass and contemporary Asian music.

World Music – Music that is indigenous to its country of origin and related to that country’s folk history and culture.

Appendix 2: The Radio 1 Playlist

The Radio 1 playlist meeting is held every Thursday morning, with the decisions made in it eagerly awaited by the entire UK record industry. For a band or singer, being added to or moved up the list can make a significant difference to their careers.

Record shops base some decisions on how many copies of a track they will “pre-order” on the level of airplay a track is getting on Radio 1. If a track is A listed, more copies are often ordered and the record becomes available in more shops. This gives these tracks more chance of becoming hits, which in turn leads to more airplay on other stations and helps the band become established faster.

The meeting is chaired by Radio 1’s Head of Music, and comprises around 20 people (R1 Producers, the Music Team and DJs, on occasion). Debate is sometimes fierce as relevant tracks are discussed. The impact of the meeting on Peak-time programming is significant since playlist tracks make up 55% of the music in these shows.

The meeting starts with tracks on the current playlist being discussed and a decision made on whether they should be moved up, down, or off the list. Around 25 new tracks are then listened to and agreement eventually reached as to which are suitable for the playlist. The selection of tracks to consider is decided by the Music Team, Peak-time programme producers and Specialist producers who are all encouraged to bring new and challenging acts to the meeting for possible inclusion.

Once all tracks have been discussed the Head of Music draws up the finished playlist, aiming to ensure it contains:

- Tracks representing all youth music genres
- A balance between new and established acts
- A balance between UK and non-UK acts
- New and challenging music styles within the mix

There is no talk of profit margins or sponsorship, no you scratch mine I’ll scratch yours deals. It’s a nice old-fashioned committee. This is the most powerful jukebox jury in the world.

‘He’s Got A Little List’ by Ian Tucker, The Daily Telegraph Weekend Section, 23 November 2002

Appendix 3: Radio 1 Internal Auditing

The research undertaken by Intelligent Media (IM) was the most comprehensive comparative study of Radio 1's music against other stations that the BBC has commissioned. It provides a snapshot of youth music radio during the second week of May 2004. However, as the survey period was limited to one week, it only provides a partial picture of the whole of Radio 1's output.

Indeed, no single week on Radio 1 is the same as another; live music and events are seasonal and breakdowns of new music change on a weekly basis depending on the release schedules of record companies. The additional in-house research took all these variances into account to produce a complete model of the Radio 1 World for 2003/4.

Methodology

Programmes were split into 'Peak-time' (on average 104 a week) and 'Specialist' (64 a week) categories and then broken down further to give figures for the *Official Chart Show* and Events. The total number of hours in a year was calculated by totalling all these and the opt-out shows broadcast in the nations.

The Radio 1 music team keep a weekly breakdown of origin and genre for all playlist tracks and this was analysed to average out variations over the year. Other figures for Peak-time music were calculated from detailed analysis of music played in the weeks commencing 12 May 2003, 18 October 2003 and 17 April 2004. Specialist shows are subject to far less variation and breakdowns for these were calculated following a comprehensive audit of output during the week commencing 10 May 2004. A complete analysis of Events and Live Music was carried out, and DJ speech calculated in consultation with programme producers. Figures for News and Information were based on scheduled bulletin durations.

Highlights

The findings of the research are included in appropriate sections throughout the document. The highlights are detailed below:

- 1) Radio 1's Music (All hours) - 66% of all Radio 1's music was 'new' and 45% was from the UK.

Radio 1 Music		hours	%
Era			
	New	4698.2	66.4
	Recent	1333.9	18.8
	Old	1044.5	14.8
Origin			
	UK	3203.2	45.3
	North American	2821.4	39.9
	Rest of World	1051.9	14.9
Genre			
	Dance	2032.7	28.7
	Modern Rock	1847.9	26.1
	Urban	2378.0	33.6
	Pop/Other	818.3	11.6
Total All Radio 1 Music		7076.6	100.0

- 2) Live Music and Events – Radio 1 broadcast almost 400 hours of programming from events around the UK and further afield in 2003/4. 63% of these were from Radio 1's own events. Live music totalled 275 hours, including 46 hours in Peak-time programmes.
- 3) News and Information – Radio 1 invests heavily in News, Documentary and Social Action programming, in total over 450 hours a year.
- 4) The overlap of songs⁵¹ played on Radio 1 and also on each other sampled station was small. Radio 1 played 823 different songs during the full week, and 261 during daytime. The table below shows the number and percentages of these songs that each other station played.

Fig.7: Song Overlap with Radio 1

	Beat	Capital	Galaxy	Key	Kiss	L Sound	The Wave	Virgin	XFM	Average
Full Week										
Songs	169	122	125	104	106	122	136	75	133	121.3
%	20.5	14.8	15.2	12.6	12.9	14.8	16.5	9.1	16.2	14.7
Daytime										
Songs	82	55	58	50	57	58	62	30	50	55.8
%	31.4	21.1	22.2	19.2	21.8	22.2	23.8	11.5	19.2	21.4

- 5) Radio 1 played its 'most played track' fewer times than any other sampled station.⁵² Radio 1's most played track was aired 30 times during the survey week. This compared to an average of 46 times over the other nine stations. The lowest "most played" figures were on The Wave (31) and XFM (36) and the highest on Kiss (53) and Galaxy (77).

⁵¹ Calculated by Radio 1 using Intelligent Media Data

⁵² As Above

Differences in Figures in Intelligent Media and Radio 1 Analysis

There were some areas of difference in the two surveys. The figure for 'New Music in Daytime' was 5% lower in the IM analysis. This was due to a higher than average number of tracks on the playlist just over a month old, in the week sampled by IM (19%). In the three weeks surveyed for the Radio 1 analysis, 86% of playlist tracks were new and only 14% 'recent'.

The figure for Live Music is higher in the Radio 1 analysis (5.3 hours a week), as it takes into account the extra music played in weeks which included coverage of major festivals and events.

Finally, the Radio 1 figures for Specialist shows were weighted to allow for Dance and Urban tracks being typically longer. This has led to the genre figures being slightly different, with Dance and Urban music percentages being higher in the Radio 1 analysis and Rock being lower. The figure for Pop is similar in both studies.

Appendix 4: Honours & Awards

Sony Awards

2004 (for 2003)

Music Broadcaster of the Year	(Silver)	Zane Lowe
Daily Music Show of the Year	(Bronze)	The Chris Moyles Show
The Interaction Award	(Bronze)	<i>The Sunday Surgery</i>
Promotional Campaign of the Year	(Bronze)	<i>12 Days of Christmas</i>

2003 (for 2002)

Feature Award	(Gold)	The Troubles with Drugs
Specialist Music Award	(Gold)	Bobby Friction & Nihal Present
News Coverage Award	(Silver)	The Road to Jenin
'Music Special' Award	(Silver)	Bass Player Wanted
Competition Award	(Bronze)	The Eminem Show-Offs

2002 (for 2001)

Music Special' Award	(Gold)	<i>Badly Drawn America</i>
Community Award	(Gold)	Pillars of Faith
Community Award	(Bronze)	<i>Radio 1 Essentials</i>
Competition Award	(Bronze)	Fat Boy Slim Mixing Competition

2001 (for 2000)

The Music Programming Award	(Gold)	The Mark Radcliffe Show
The 'Music Special' Award	(Silver)	And The Winner Is
The Station Sound Award	(Silver)	BBC Radio 1
The Music Broadcaster Award	(Bronze)	<i>The Dreem Teem</i>
The Interactive Award	(Bronze)	<i>The Sunday Surgery</i>

2000 (for 1999)

Station of the Year	(nomination)	BBC Radio 1
The Music Broadcaster Award	(Gold)	Pete Tong
Public Service Award	(Gold)	Sunday Surgery
Public Service Award	(Gold)	Out of the Red
Public Service Award	(Gold)	Chemical Beats
The Comedy Award	(Gold)	Blue Jam
Public Service Award	(Gold)	Music Entertainment for Radio 1
The Specialist Music Award	(Gold)	Worldwide with Gilles Peterson
Station Sound Award	(Silver)	BBC Radio 1
The Music Presentation Award	(Silver)	Jo Whiley's Lunchtime Social
The Music Broadcaster Award	(Silver)	Tim Westwood
Specialist Music Award	(Silver)	Reggae Dancehall Show
Specialist Music Award	(Bronze)	<i>Lamacq Live</i>
Music Broadcaster Award	(Bronze)	<i>Jo Whiley</i>

1999 (for 1998)

Station over Twelve Million	(Nomination)	BBC Radio 1
Daytime Music Award	(Gold)	The Mark Radcliffe Show
The Evening/Late Music Award	(Gold)	Essential Selection
The Feature Award – Music	(Gold)	<i>We Got The Funk</i>
Breakfast Music Award	(Silver)	<i>Zoe Ball Breakfast Show</i>
The Comedy Award	(Silver)	Blue Jam
The Special Interest Music Award	(Silver)	<i>Radio 1 Rap Show</i>
The Music Broadcaster Award	(Silver)	Pete Tong
The Weekend Music Award	(Bronze)	Radio 1's RnB Chart

1998 (for 1997)

Daytime Award – Music	(Gold)	Mark Radcliffe Show
Event Award	(Gold)	Funeral of Princess of Wales
Comedy Award	(Gold)	<i>Blue Jam</i>
The Drivetime Award – Music	(Silver)	Dave Pearce
Station Branding	(Silver)	<i>BBC Radio 1</i>
Daytime Award-Music	(Bronze)	Jo Whiley's Lunchtime Special
The Event Award	(Bronze)	<i>Glastonbury 97</i>

1997 (for 1996)

Sports Programme	(Gold)	Kickin'
Specialist Music Programme	(Silver)	<i>Paul Oakenfold</i>
Short Information/Ents Feature	(Silver)	Nicky Campbell
Magazine Programme	(Silver)	Soundbite
Coverage of an Event	(Silver)	<i>Oasis at Knebworth</i>
On Air Branding of Station Image	(Silver)	<i>BBC Radio 1</i>
Specialist Music Programme	(Bronze)	<i>One in the Jungle</i>

TRIC Awards ((Television and Radio Industries Club)

2003	Radio Personality Of The Year	Sara Cox
2002	Radio Personality Of The Year	Sara Cox
2000	Radio Personality Of The Year	Zoe Ball
1999	Radio Personality Of The Year	John Peel
1997	Radio Personality Of The Year	Chris Evans

The Commission For Racial Equality Race (CRE) In The Media Awards

2001	Radio Factual	Not Welcome In Clubland
2000	Best Radio Music Programme	Fabio & Grooverider
1997	Best Radio Music Programme	Karma Confusion
1997	Youth Award	Listen Without Prejudice

Variety Club Showbusiness Awards

1998	Radio Personality of the Year	Zoe Ball
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Music of Black Origin Awards (MOBO)

2000	Best Radio DJ	Tim Westwood
1999	Best Radio Club DJ	Trevor Nelson
1999	Best Drum & Bass Act	Fabio & Grooverider

Music Magazine Awards

2004	NME Awards	Best Radio Show	Zane Lowe
2001	Kerrang Readers Poll	Best Radio Show	Radio 1 Rock Show
2000	Maxim Awards	Best Female DJ	Jo Whiley
2000	NME Awards	Best Radio Show	Lamacq Live/Evening Session
1999	Muzik Magazine	Best Radio Show	Tim Westwood
1999	Muzik Magazine	Best British DJ	Judge Jules
1998	Muzik Magazine	Best Radio Show	Judge Jules
1998	Muzik Magazine	Outstanding Contribution	Danny Rampling
1997	NME Readers Poll	Best DJ	Mark & Lard

Other Awards

2001	Dancestar Awards	Best Radio DJ	Pete Tong
2000	Ericsson Muzik Awards	Best Radio DJ	Pete Tong
2000	Music Week On-line Awards	Best Company Website	Radio 1